

SUSPICIOUS MIND SUGAR ON SUNDAY

> CARRY ME BACK **JEAN**

THE WEIGHT DON'T FORGET TO REMEMBER

> SOMETHING IN THE AIR CAN YOU DANCE TO IT

WORLD PT. 1 WE CAN'T SIT DOWN

SAN FRANCISCO IS A LONELY TOWN HIGHER AND HIGHER

YOU GOT YOURS LOVE OF THE COMMON PEOPLE

> BY THE TIME I GET TO PHOENIX

COUNTRY

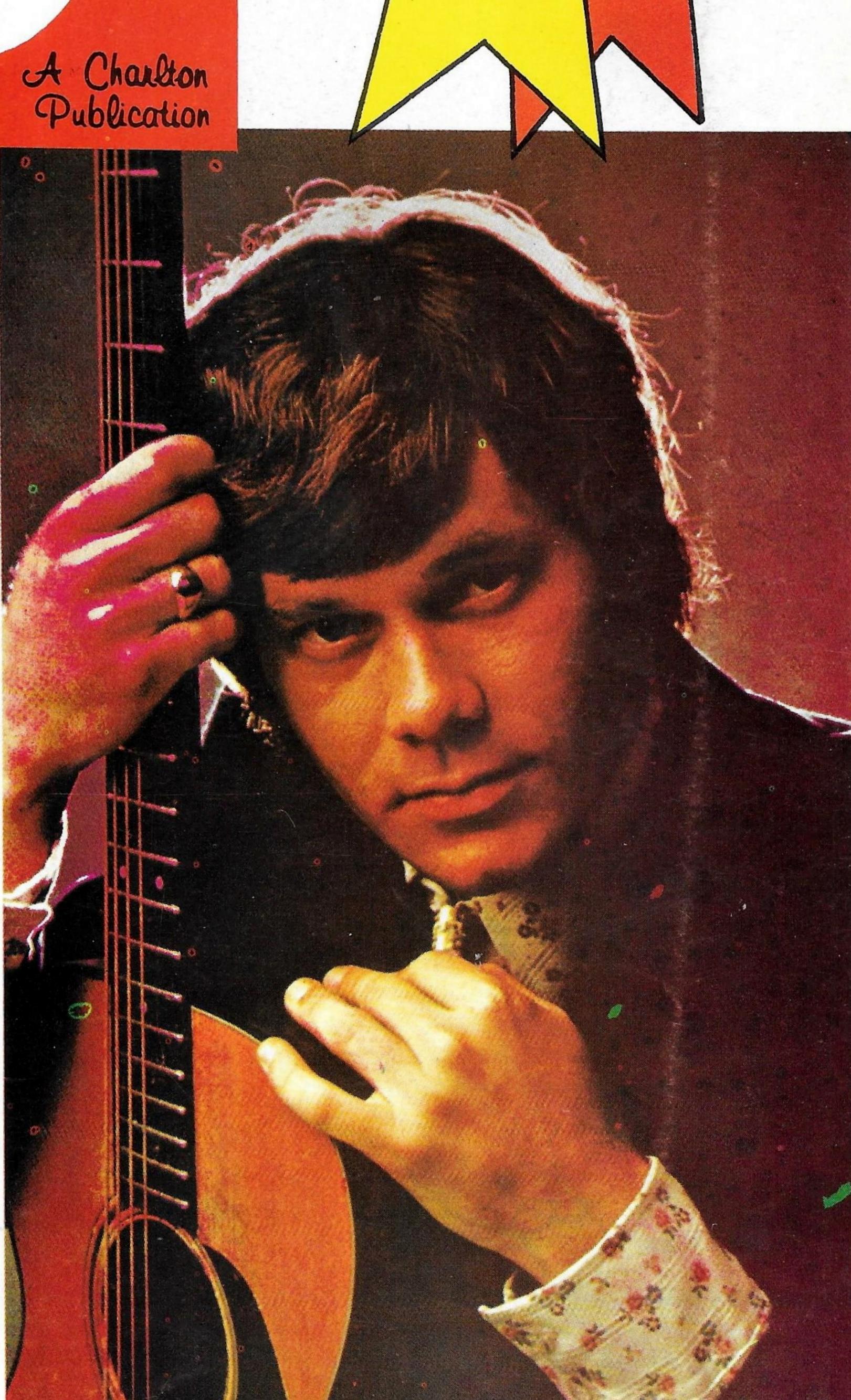
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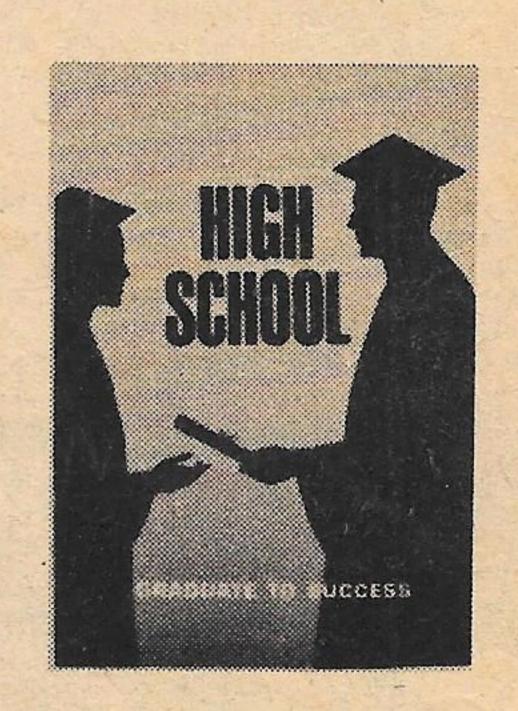
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## • JEAN (From'The Prime of Miss Jean Brodie')

(As recorded by Oliver/Crellie)
ROD MCKUEN

Jean, Jean roses are red
All the leaves have gone green
And the clouds are so low
You can touch them and so come out to
the meadow Jean.

Jean, Jean you're young and alive Come out of your half-dreamed dream And run if you will to the top of the hill Open your arms Bonnie Jean.

Till the sheep in the valley come home my way
Till the stars fall around me and find me

Till the stars fall around me and find me alone

When the sun comes a-singing I'll be still, waiting for Jean, Jean roses are red And all of the leaves have gone green While the hills are ablaze with the moon's yellow haze Come into my arms Bonnie Jean

Jean you're young and alive Come out of your half-dreamed dream And run if you will to the top of the hill Come into my arms Bonnie Jean, Jean.

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#### • CARRY ME BACK

(As recorded by the Rascals/Atlantic)

#### FELIX CAVALIERE

Oh for the pillow where my head used to lay
'Fore I left to be a grown man way back then
I miss the wooden kitchen floor
Painted brown to match the old back door In my old Kentucky home where I belong.

Carry me back, carry me back Carry me back I been away so long I'm goin' back where I come from.

Something I read one day
Might of heard somebody say
Made me leave a happy home
Fortune waitin' in the city
Pretty women just like in the movies
Craziest mess you ever wanna see.

Carry me back, carry me back Carry me back ain't nothin' here for me I wanna get back home Take be back where I belong.

Lord Almighty I sure learned a lot Enough to send me back where I come from To that old Kentucky home where I belong.

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## POP SECTION

### THIS GIRL IS A WOMAN NOW

(As recorded by Gary Puckett & The Union Gap/ Columbia)

ALAN BERNSTEIN VICTOR MILLROSE

This girl walked in dreams playing in a world of her own

This girl was a child existing in a playground of stone

And then one night her world was changed Her life and dreams were rearranged And she would never be the same again. This girl is a woman now
She's learned how to give
This girl is a woman now
She's found out what it's all about and she's learnin',
learnin' to live.

This girl tasted love as tender as the gentle dawn She cried a single tear, a teardrop that was sweet and warm

Our hearts told us that we were right And on that sweet and velvet night A child had died a woman had been born.

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## O'M GONNA MAKE YOU MINE

(As recorded by Lou Christie/Buddah)

TONY ROMEO

I try every trick in the book with every step that you took everywhere that you looked

Just look and you'll find

I try to get to your soul

I'll try to get to your mind

I'm gonna make you mine

You know I'll never give up

I'm at the end of my rope

From the morning till supper time you'll find

I'll be waiting in line

I'm gonna make you mind

Baby I'm gonna make you mine

Make you mine, I'm gonna make you mine

Baby, I'm gonna make you mine.

I try every trick in the book with every step that you took everywhere that you looked

Just look and you'll find

I'll be waiting in line



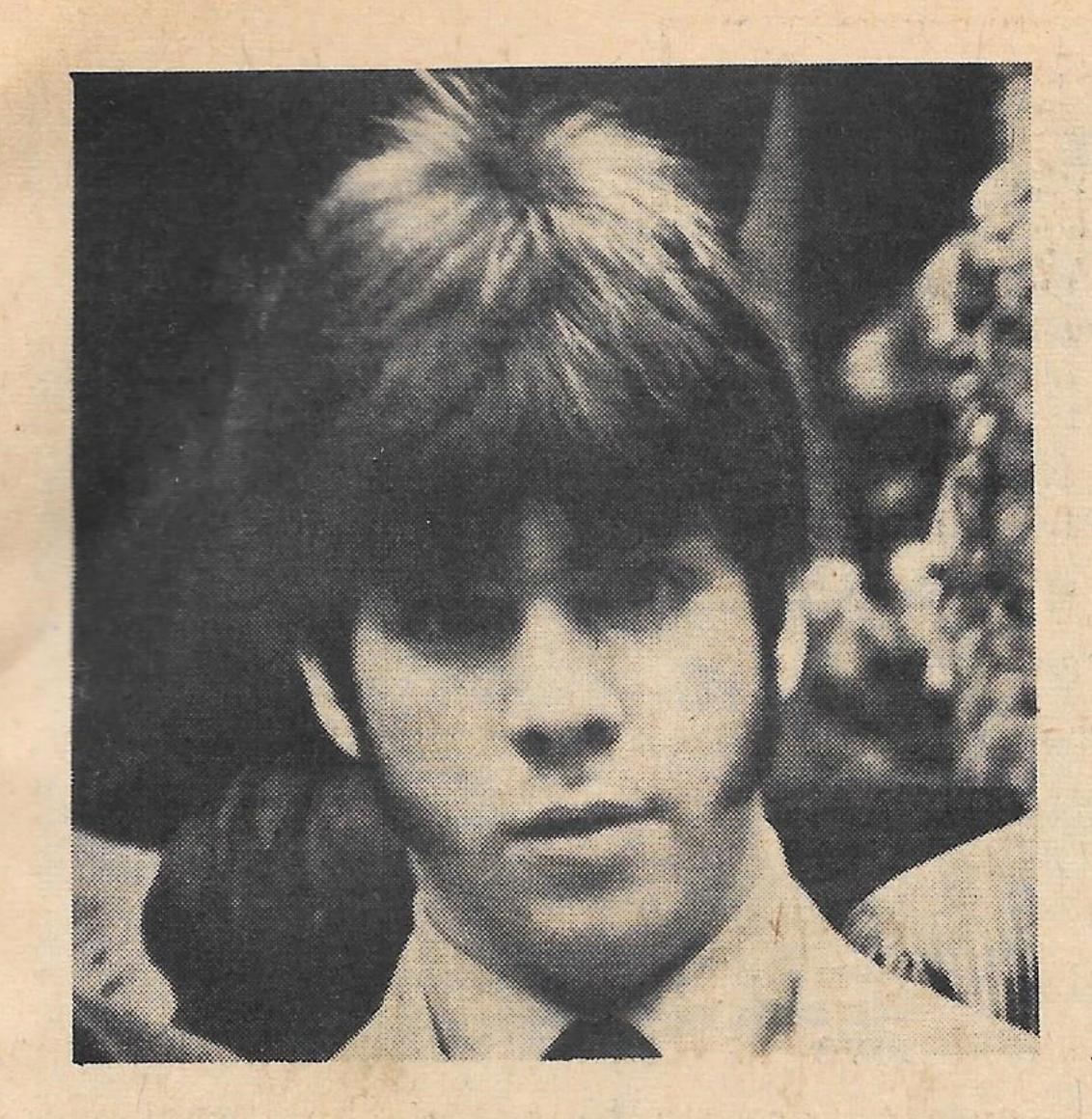


I'll be waiting in line
I'm gonna make you mine
Baby I'm gonna make you mine
Make you mine, I'm gonna make you mine
Baby I'm gonna make you mine
I'm gonna make you mine.

I'll be a hard lovin' pushin' kind of individual Knockin' night and day at your door You'll have to turn me away Like an indestructable boy Baby I'm gonna make you mine Make you mine, I'm gonna make you mine Baby I'm gonna make you mine I'm gonna make you mine I try every trick in the book with every step that you took everywhere that you looked Just look and you'll find I'll try to get to your soul I'll try to get to your mind I'm gonna make you mine Baby I'm gonna make you mine Make you mine, I'm gonna make you mine

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I'm gonna make you mine.



• SAUSALITO (Is The Place To Go)

(As recorded by Ohio Express/Buddah)

#### G. GOULDMAN

Cruizin' round round fell out of my boat Swam around, swam around started to float Floated round round came in on the float There I found, there I found Sausalito Thinkin' pea green it's all in the view

Every shade marmalade every hue

Houses on stilts grow out of the sea

Everything's growing, there it's growing for me

You gotta go there, everything grows there

When you get high on a mountain it snows there

Everything's groovy, like in a movie

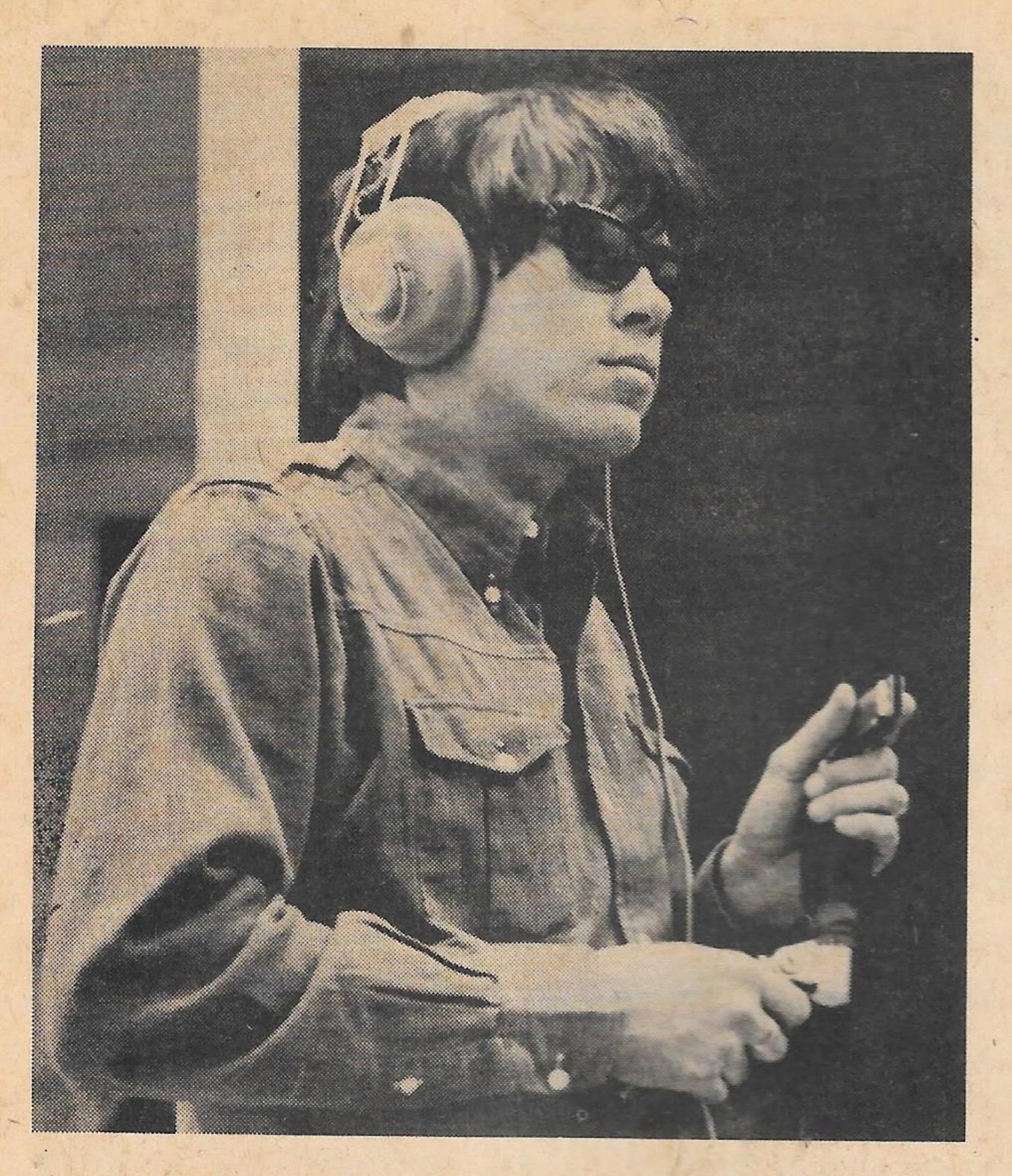
Sausalito is the place to go.

Sunnin' all day, lovin' all night
Ride a bit, fight a bit
Got it just right
Music and flowers, the sight and the sound
Wish a bit, wish a bit magic's all around
You gotta go there, everything grows there
When you get high on a mountain it snows there
Everything's groovy, like in a movie
Sausalito is the place to go to now.

You gotta go there, everything grows there
When you get high on a mountain it snows there
Everything's groovy, like in a movie
You gotta go there, you gotta go there.

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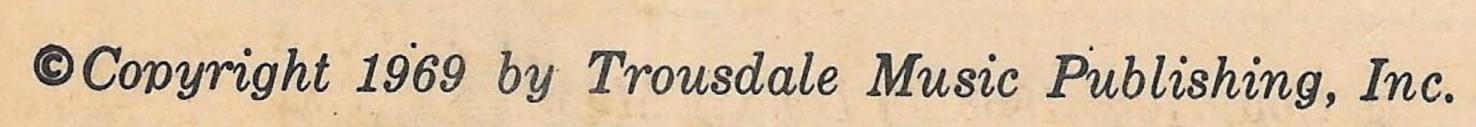


• MOVE OVER

(As recorded by Steppenwolf/Dunhill)

#### JOHN KAY GABRIEL MEKLER

Things look bad from over here Too much confusion and no solution Everyone here knows your fear You're out of touch and you try too much Yesterday's glory won't help us today You wanna retire get out of the way The country needs a father not only a lonely brother Someone to keep the peace at home If we can't get together Look out for stormy weather Don't make me pay for your mistakes I have to pay for my own Yesterday's glory won't help us today You wanna retire get out of the way I ain't got much time Young ones close behind I can't wait in line if we cannot wake you then We'll have to shake you Though some say you're lonely if you're standing up Got to prove I'm wrong or you will lose the battle You ought to know we'll start a war





#### I WANT YOU TO KNOW

(As recorded by New Colony Six/Mercury)
LES KUMMEL

I want you to know that your love will always be The most precious thing to me that I own If you ever leave it would hurt inside I know But this feeling still would grow in my heart If you think that we can't make it Don't you be afraid to say it It would just get worse to let it ride if you lied. ©Copyright 1969 by New Colony Publishing.

#### CORRECTION:

On page 6 of the December, 1969, issue of SONG HITS, we printed the title "I'm Free" above the lyrics of the song "Green Fields". The song "I'm Free" appears with the correct title and lyrics on page 9 of that issue. Please accept our sincere apologies.

It will be bad enough.

#### • DON'T FORGET TO REMEMBER

(As recorded by the Bee Gees/Atco)

BARRY GIBB MAURICE GIBB

Oh my heart won't believe that you have left me

I keep telling myself that it's true

I can't get over

Anything you want my love

But I can't get myself over you

Don't forget to remember me

And the love that used to be

I still remember you

I love you and in my heart lies a memory

To tell the stars above

Don't forget to remember me my love, oh my love. Hofer, 221 West 57th St., New York, N.Y.

On my wall lies a photograph of you girl

Though I try to forget you somehow you're the

mirror of my soul

So take me out of my hole

Let me try to go on living right now

Don't forget to remember me

And the love that used to be

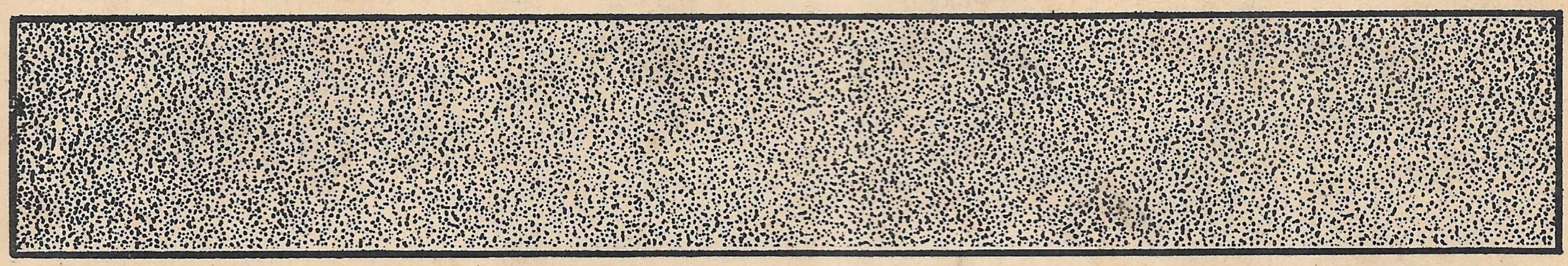
I still remember you

I love you and in my heart lies a memory

To tell the stars above

Don't forget to remember me my love, oh my love.

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#### •THE WEIGHT

(As recorded by Diana Ross & The Supremes & The Temptations/Motown)

JAMIE ROBERTSON

I pulled in to Nazareth

Was feelin' about half past dead

I just need some place where I can lay my head Hey mister can you tell me where a man might find

a bed

He just grinned and shook my hand

No was all he said

Take a load off Fanny

Take a load for free

Take a load off Fanny

And, and, and you put the load right on me.

But my friend can stick around

Take a load off Fanny

Take a load for feee

Take a load off Fanny

And, and, and you put the load right on me.

Go down Miss Moses there's nothing you can say It's just old Luke and Luke's waiting on the judgment day

Well Luke my friend what about Anna Lee

He said do me a favor son

Won't you stay and keep Anna Lee company

Take a load off Fanny

Take a load for free

Take a load off Fanny

And, and, and you put the load right on me.

Catch me a cannonball now take me on down the line My bag is sinking low and I do believe it's time

To get back to Miss Fanny

I know she's the only one

Who sent me here with her regards for everyone

Take a load off Fanny

Take a load for free

Take a load off Fanny

And, and, and you put the load right on me.

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I picked up my bag

I went lookin' for a place to hide

When I saw Carmen and the devil walking side by

side

I said hey Carmen, come on let's go downtown

She said I gotta go



# POP STAR OF THE MONTH

## OLIWER

It is a rare occurrence, but it happened. . .a million seller the first time around. How did it happen?

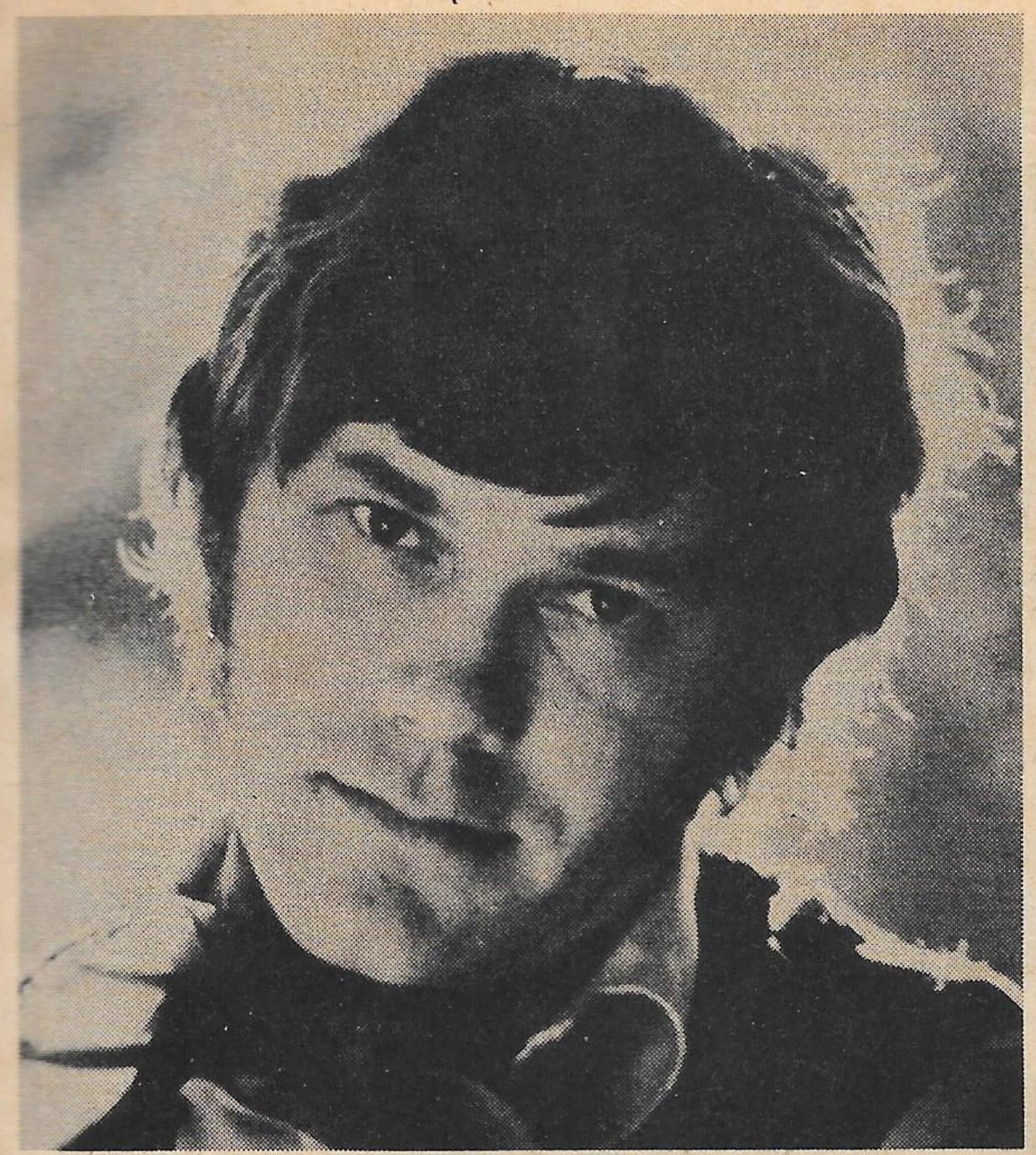
A young vibrant singer by the name of William OLIVER Swofford got together with one of New York's most creative recorded version of "Good Morning Starshine". Until that day when Oliver took the song and made it his own, it had been pretty much overlooked as one of the tunes from the Broadway musical "Hair". It was also literally true that until just before his solo performance in the recording studio, he had not given too much serious thought to working as a single. Singing with a group had pretty much become a way of life for him since his entry into the music business.

Oliver was born on February 22, 1945 in North Wilkesboro,

North Carolina. He became fascinated with the guitar at 15. His high school years were spent in the pursuit of athletics with folk and barbershop groups providing diversion. A recurring torn muscle forced him to give up track in college - "I became incredibly slow and very sore" and music emerged as the focal point of his energy. His entry into the business was a member of a now defunct group called the Virginians. That was in the fall of 1964 and the group had made some regional noise with a record on Epic called "It's A Long Walk Back to Paradise".

Upon graduation from the University of North Carolina, Oliver, the other two Virginians and manager Bill Cash moved to New York to make a more active scene. The next year was spent on the road with the Mitch Ryder Show. The Virginians eventually broke up and Oliver joined forces with another composer-singer to form the Good Earth. Earth. "Bill was our manager as he is mine now. We worked together to do some pretty good things on the East Coast." Some of the "good things" were two appearances at Carnegie Hall and one at Fillmore East in George Shutz's production of "An Eclectic Christmas" in 1968.

The Good Earth was a good but short lived experience. "It seemed sad we split, but that was probably best for everyone concerned. I think groups have to be very careful not to let musical and performing ideas become rigid and ingrown. Development in that direction, lack of consideration among members and individual ego tripping have left a lot of broken groups.





"I like working alone. I feel freer, less constrained. I know what I have to do and I try to just do it. There are no superficial hangups." He works well alone. His first LP contains three of his own compositions and other songs penned by a list of writers including Rod McKuen, Joni Mitchell and Mick Jagger and Keith Richards. "I have a really fine creative-work relationship with my producer, Bob Crewe. Bob at the sessions and Bill Cash between sessions pulled things out of me that I was either unaware I could do or was too inhibited to do. The basic feeling is mine and each of them in his own way gave it a shot in the arm. I'm very happy with the whole music situation."

The music is a collage of songs Oliver believes and wants to do.

The types of songs vary widely. He doesn't conform to any set bag. Each song is approached in a maturely sensitive, unique, way. "There are so many things of worth available to do. I used to cheat myself by not taking advantage of them. Maybe I just wasn't ready. I'd whisper 'head song' reverently and forget a lot of other really good material. 'Head song' is such a superficial term anyway. You never hear it used to describe the music of Jacques Brel or Anthony Newley and they're two of the most lifeaware composers around. The current connotations of 'head' just seem limited. Pot has nothing to do with it. A log of good writers smoke and a lot don't. It may help open up those that do, and that's fine if that's the case, but they are good writers because they

are sensitive, observant and talented in the first place, not because they light up."

"I like performing because it's direct contact with live people. I write a good deal of the time but that's introspective creation rather than interaction. A performer should offer some kind of cartharsis to his audience. I try to make the music give people a chance to become engrossed with what they are hearing enough to possibly experience things they've probably experienced on their own but don't normally let themselves go so as to feel them fully. You can never reach everybody that way, but it's an ideal to work toward."

Yes, as the song says, "This is the age of Aquarius." It is also the start of an ascending career for Oliver.







#### • SUSPICIOUS MIND

(As recorded by Elvis Presley/RCA Victor) FRED ZANBON We're caught in a trap I can't walk out Because I love you too much baby But why can't you see what you're doing to me But let's don't let a good thing die When you don't believe a word I say We can't go on together with suspicious minds And we can't build our dreams on suspicious minds

Would I still see suspicion in your eyes But here we go again asking where I've been And you can't see these tears are real I'm crying We can't go on together with suspicious minds And we can't build our dreams on suspicious minds Won't you let our love survive or dry the tears from your eyes

When honey you know I never have lied to you Mm mm mm yeah, yeah.

So if an old friend I know drops by to say hello @Copyright 1968 by Press Music, Inc.

#### • SOMETHING IN THE AIR

(As recorded by Thunderclap Newman/Track)

JOHN KEENE

Call out the instigator Because there's something in the air We got to get together sooner or later Because the revolution's here And you know it's right And you know that it's right We have got to get together We have got to get together now.

Block up the streets and houses Because there's something in the air We got to get together sooner or later Because the revolution's here

And you know it's right And you know that it's right We have got to get together We have got to get together now.

Hand out the arms and ammo We're gonna blast our way through here We got to get together sooner or later Because the revolution's here And you know it's right And you know that it's right We have got to get together We have got to get together now.

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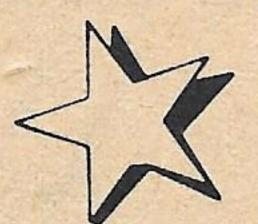


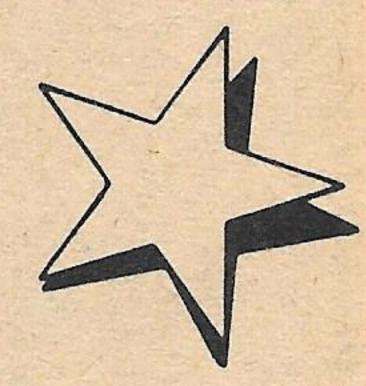














#### OI'M A BETTER MAN (For Having Loved You)

(As recorded by Engelbert Humperdinck/Parrot)

#### HAL DAVID BURT BACHARACH

If I could catch a star before it touched the ground I'd place it in a box, tie ribbons all around and then I'd offer it to you

A token of my love and deep devotion The world's a better place with you to turn to I'm a better man for having loved you.

And now at last I face the future unafraid With you here by my side How fast the shadows fade and there is hope inside the heart

'Cause I have something wonderful to live for The world's a better place with you to turn to I'm a better man for having loved you And as I am today, that's how I'll always stay A better man for having loved you A better man for having loved you.

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#### 

#### • SUGAR ON SUNDAY

(As recorded by Clique/White Whale) TOMMY JAMES M. VALE

Oh the night is slipping away Femme jolie, femme jolie And there's still so much left to say Femme jolie, femme jolie Oh, we haven't got time 'Cause I'll be gone in the sunshine. Oh my love you've been good to me Femme jolie, femme jolie I could love you so easily Femme jolie, femme jolie Oh, what can I do now?

Then I'm tellin' you now I'm only sugar on Sunday I'm leavin' on Monday Only got one day to love me, yeah Sugar on Sunday, I'm leavin' on Monday But I'll be your man tonight. And the night is never to wait Femme jolie, femme jolie Love me now before it's too late Femme jolie, femme jolie But we haven't got time I'll be gone in the sunshine I'm only sugar on Sunday I'm leavin' on Monday Only got one day to love me, yeah. © Copyright 1969 by Big Seven Music Corp.







#### **•HONKY TONK WOMEN**

(As recorded by the Rolling Stones/London)

MICK JAGGER

KEITH RICHARDS

I met a ginsalt barroom queen in Memphis

She tried to take me upstairs for a ride

She had to heave me right across her shoulder

Cause I just can't seem to drink it off my mind

It's a honky tonk woman

Give me, give me, give me the hold it's a honky tonk woman

Give me, give me, give me the hold it's a honky tonk woman

Give me, give me, give me the hold it's a honky tonk woman

Give me, give me, give me the hold it's a honky tonk woman

Give me, give me, give me the hold it's a honky tonk woman

Give me, give me, give me the hold it's a honky tonk woman

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Give me, give me the hold it's a honky tonk woman

Give me, give me the hold it's a honky tonk woman

Give me, give me the hold it's a honky tonk woman

Give me, give me, give me the hold it's a honky tonk woman

I later did the same in New York City
I had to pull out of some kind of a fight
And the lady she covered me with roses
She blew my nose and then she blew my mind
It's a honky tonk woman
Give me, give me, give my the honky tonk blues
It's a honky tonk woman
Give me, give me, give me the honky tonk blues
It's a honky tonk woman
Give me, give me, give me the honky tonk blues
It's a honky tonk woman
Give me, give me, give me the honky tonk blues.

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#### OJACK & JILL

(As recorded by Tommy Roe/ABC)

TOMMY ROE FREDDY WELLER

Hey Jack you better get right
Or Jill won't be impressed
Hey Jill you better get tight
Cause Jack expects the best
The temperature is rising and
excitement fills the air
Girls buy new bikinis and beauticians'
dye their hair
Health clubs are overcrowded with young men's concerns
And unhappy with conditions that they're in
(Repeat chorus).

Sportcars, hot rods, Cadillacs and jeeps
Pretty girls sitting on the beach admiring
men's physique

Handsome motorcyclist and riding through the park Diggin' girls in mini skirts and trying to win their hearts

(Repeat chorus).

Summer nights and city lights create an atmosphere

Grils and boys begin to dance to the music that they hear

Jack you better look your best
Cause the competition's tough
Jill you'd better wear a mini skirt
That's short enough
(Repeat chorus).

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#### •WAIT A MILLION YEARS

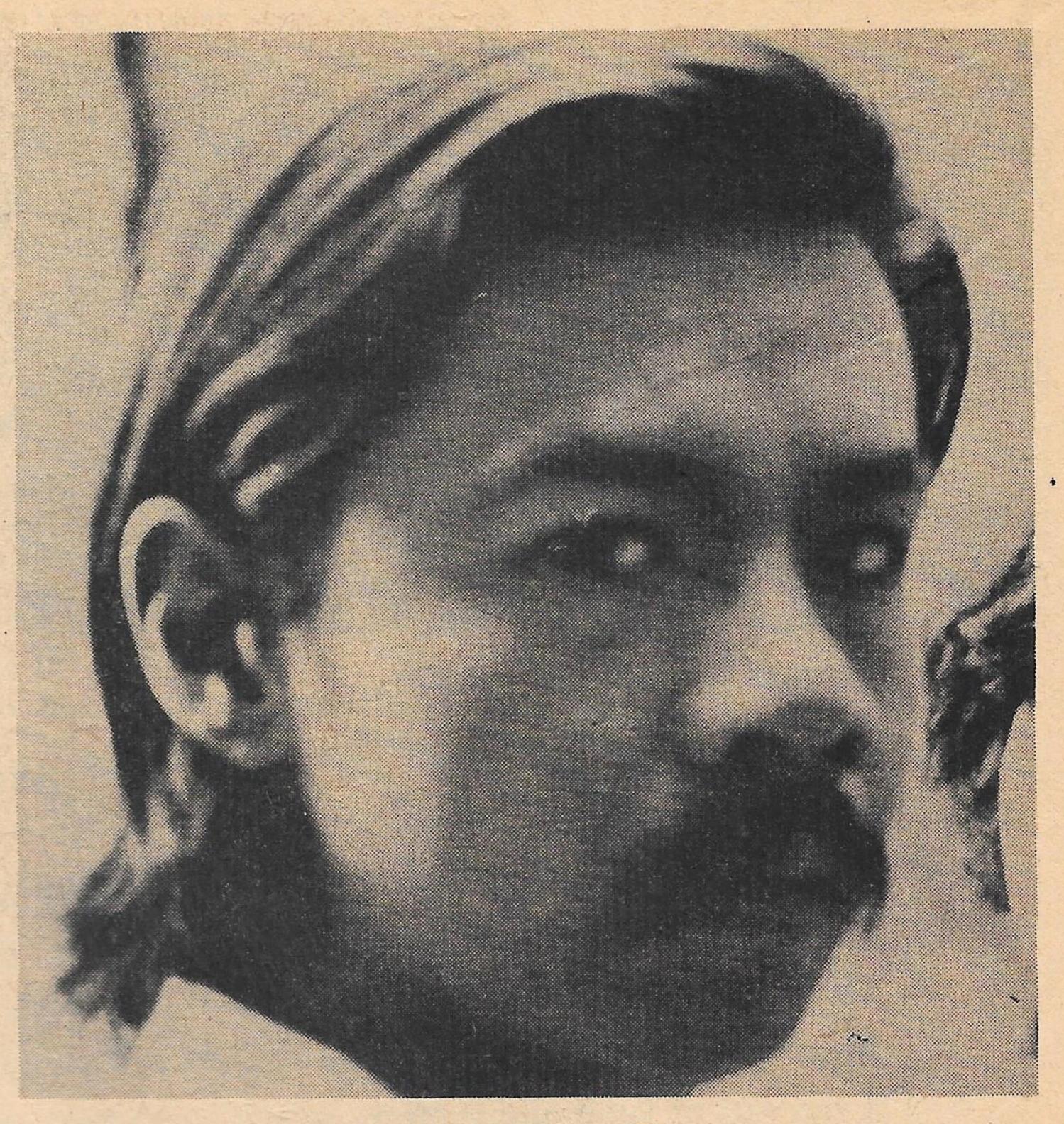
(As recorded by the Grass Roots/Dunhill)

GARY ZEKLEY MITCH BOTTLER

All of the lovely nights waiting for you to come
Longing to hold you tight
I need you so desperately
Waiting for you to come
Bringing your love to me
But I'd wait a million years
Walk a million miles
Cry a million tears
And I'd swim the deepest sea
Climb the highest hill
Just to have you near me.

Cause life is reality
When you are near to me
I am in ecstasy
I'd swallow the pain and pride
Darling I just can't hide
All that I feel inside
I'd walk a million miles
Cry a million tears
And I'd swim the deepest sea
Climb the highest hill
Just to have you near me.

A million years I would wait for you a million tears Darling I'll be true a million miles I would follow you a million years If you want me to Pacing the floor, detest Sweat pouring down my chest Still I can't love you less It's worth all the pain and pride Darling I just can't hide All that I feel inside And I'd wait a million years Walk a million miles Cry a million tears And I'd swim the deepest sea Climb the highest hill Just to have you near me.



#### • CAN YOU DANCE TO IT

(As recorded by Cat Mother And The All Night Newsboys/Polydor) ROBERT SMITH I used to do the twist Yes I learned it from my sister Kate In 1967 y'all remember when we did the skate? Now tell me can you dance to it? Come on baby let me show you how Well can you dance to it? Come on baby let's do it right now Well if you feel all right You know you're gonna dance, dance all night. I used to do the hully gully I danced to it all night long Long tall Sally used to be my favorite song Tell me, can you dance to it? Come on baby let me show you how Well can you dance to it? Come on baby let's do it right now Well if you feel all right You know you're gonna dance, dance all night. Worry, you don't have to worry Just let the music surround you And take you where you want to go Feel it? Baby can you dance to it? If you feel all right You know you're gonna dance, dance all night. © Copyright 1969 by Cat Mother and Emm-Jay Music, c/o Sea-Lark Enterprises, Inc., a subsidiary of A.

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#### •LOD!

(As recorded by Al Wilson/Soul City)

#### JOHN FOGERTY

I set out on the road
Seeking my fame and fortune
Looking for a pot of gold
Things got bad and things got worse
I guess you know the tune
Oh Lord, stuck in Lodi again.

Rode in on the Greyhound
I'll be walking out if I go
I was just passing through
Must be seven months or more
I ran out of time and money
Looks like they took my friends

Oh Lord, stuck in Lodi again.

The man from the magazine
Said I was on my way
Somewhere I lost connections
Ran out of songs to play
I came into town a one-night stand
Looks like my plans fell through
Oh Lord, stuck in Lodi again.

If I only had a dollar for every song
I've sung
And every time I've had to play while
people sat there drunk
You know I'd catch the next train back to where I live
Oh Lord, stuck in Lodi again
Oh Lord, stuck in Lodi again

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#### •RUNNIN' BLUE

(As recorded by the Doors/Elektra)

#### ROBBIE KRIEGER

It's poor Otis, dead and gone
Left me here to sing his song
Pretty little girl with the red dress on
Poor Otis, dead and gone
Back down, turn around slowly

Try it again, remembering when
It was easy try it again
Much too easy remembering when
All right, look at my shoes
Not quiet the walking blues
Don't fight, too much to lose
Can't fight the runnin' blues.

Well I've got the runnin' blues
Running away back to L.A.
Got to find the dock on the bay
Maybe find it back in L.A.
Running scared, running blues
Going so fast what'll I do
Well I've got the running blues
Running away back to LA.
Got to find the dock on the bay
Maybe find it back in LA.

All right look at my shoes
Not quite the walking blues
Don't fight too much to lose
Can't fight the running blues
(Repeat chorus).

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### HOT FUN IN THE SUMMERTIME

(As recorded by Sly & The Family Stone/Epic)

S. STEWART

End of the spring and here she comes back
Hi, hi, hi, hi there
Summer days, those summer days
That's when I have most of my fun back
Hi, hi, hi, hi there
Summer days, those summer days.

Cloud 9 when I want to, out of school Country fair in the country side Everything is cool Hot fun in the summertime

First of the fall and there she goes back
Bye, bye, bye, bye there
Summer days, those summer days
Poo poo poo poo poo when I want to, out of school
Country fair in the country side
And everything is cool
Hot fun in the summertime
Hot fun in the summertime
Hot fun in the summertime.

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#### • DON'T IT MAKE YOU WANT TO GO HOME

(As recorded by Joe South/ Capitol)

JOE SOUTH

Don't it make you want to go home now
Don't it make you want to go home
All God's children get weary when they roam
Don't it make you want to go home now
Don't it make you want to go home.

Oh the whipperwill roosts on the telephone pole
And the Georgia sun goes down
And it's been a long time but I'm glad to say that
I'm going back down to my hometown
Going down to the grey hound station

Gonna buy me a one-way fair
Good Lord's willing and the creek don't rise
By tomorrow I'll be right there
(Repeat chorus).

But there's a six-lane highway down by the creek
Where I went skinny-dippin' as a child
And the drive-in show where the meadow used to
grow
And the strawberries used to grow wild
There's a drag strip down by the river side
Where my cows used to graze
Now the grass don't grow and the river don't flow

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Like it did in my childhood days.

(Repeat chorus).



#### • EASY TO BE HARD

(From the American Tribal Love-Rock Musical "Hair")

(As recorded by Three Dog Night/Dunhill)

JAMES RADO
GEROME RAGNI
GALT MACDERMOT

How can people be so heartless?

How can people be so cruel?

Easy to be hard, easy to be cold,

"No", especially people who care about strangers Co., Inc.

Who care about evil and social injustice
Do you only care about the bleeding crowd?
How about a needing friend?

How can people be so heartless?

How can people be so cruel?

Easy to give in, easy to help out

How can people have no feelings?

You know I'm hung up on you

Hard not to surrender, hard not to be easy

How can people be so heartless?

How can people be so cruel?

Easy to be hard, easy to be cold.

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SHE TORE SHE

#### • LITTLE WOMAN

(As recorded by Bobby Sherman/Metromedia)

DANNY JANSSEN

Hey little woman please make up your mind
You've got to come into my world
And leave your world behind
Come on now

Na na na na na na na na na na
Come down from that cloud girl
And leave your world behind
When you're with me I feel sunshineEven when I'm standing in the rain

Something happens that I can't explain

When I hear your name

But you can't help it that you're always chasing rainbows in your mind.

There's so much I want to say to you and there's so little time (Repeat chorus)

What do you see when you're walking down a busy street and I'm not there

Is my picture hanging in your mind

Walking with you and that's how it is in my world

Girl you're with me all the time

Why don't you come into my world

And leave your world behind (Repeat chorus).

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#### •GREEN RIVER

(As recorded by Creedence Clearwater Revival/Fantasy)

#### JOHN FOGERTY

Take me back down where cool waters flow Let me remember things I love Stoppin' at the log where catfish bite Walkin' along the river road at night Barefoot girls dancin' in the moonlight I can hear the bull frog callin' me PER ME TOTO ME TOTO ME TOTO ME ME TOTO ME ME TOTO ME ME TOTO ME

• BIRTHDAY

(As recorded by the Underground Sunshine/Intrepid)

JOHN LENNON PAUL MCCARTNEY

You say it's your birthday It's my birthday too, yeah They say it's your birthday We're gonna have a good time I'm glad it's your birthday Happy birthday to you Yes we're going to a party, party

Wonder if my rope's still hanging to the tree Love to kick my feet way down the shallow water Shoe fly, dragon fly, get back to your mother Pick up a flat rock, skip it across, green river.

Up at Cody's camp I spend my days Flat car riders and cross town walkers Old Cody Jr. took me over Said you're gonna find the world is smouldering And if you get lost come on home to green river.

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Yes we're going to a party, party Yes we're going to a party, party I would like you to dance (Birthday) take a cha-cha-cha-chance (Birthday) I would like to dance (Birthday) take a cha-cha-cha-chance (Birthday) I would like to dance.

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• CHANGE OF HEART

(As recorded by Dennis Yost & Classics IV/Imperial)

BUDDY BUIE

J. COBB

I never plan to fall in love
I told her from the start
But she had that look in her eye
And I had a change of heart
Heart I knew that she was changin' me
But I never realized that I was depending on her

Until to my surprise
I tried my best to say goodbye
But everytime I'd start she'd get that look in her eye
And I'd have a change of heart.

She told me 'bout her someone new
And tore my world apart
Now I've got a tear in my eye
Cause she's had a change of heart
Now I say a prayer every night that she'll have a change of heart.



NO ONE IS GOING TO HURT YOU

(As recorded by Neon Philharmonic Warner Bros.)

#### TUPPER SAUSSY

No one is going to hurt you
What makes you so afraid of me
All I want to do is know you
No one is going to hurt you.

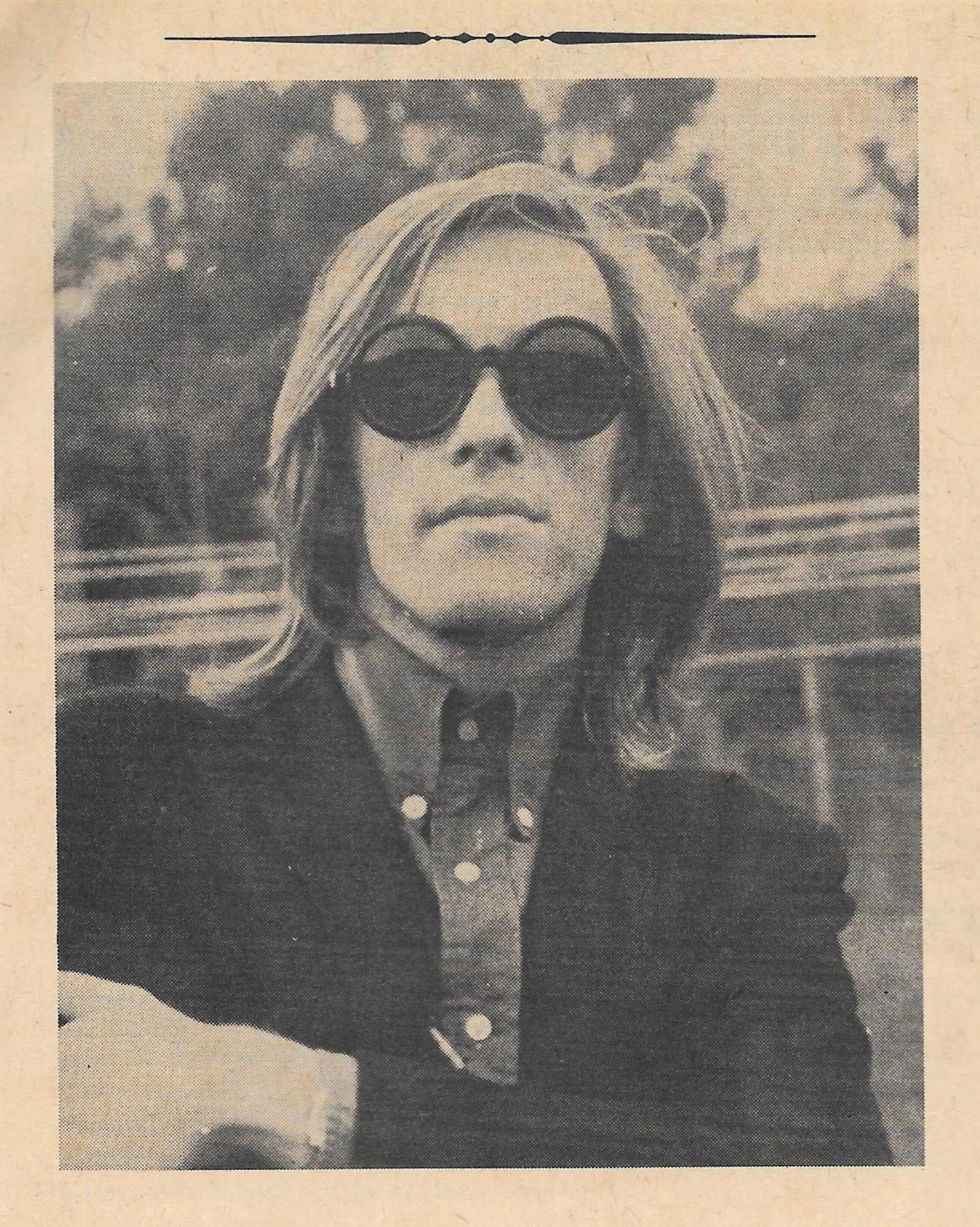
No one is going to hurt you Why move yourself away from me

All I want to do is touch you No one is going to hurt you.

No one is going to hurt you
Why move your lips away from me
All I want to do is kiss you
No one is going to hurt you.

No one is going to hurt you
What makes you so afraid of me
All I want to do is love you
No one is going to hurt you.

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#### • DYNAMITE WOMAN

(As recorded by Sir Douglas Quintet/Smash).

#### DOUGLAS SAHM

She's a dynamite woman, never gonna let her go She's a dynamite woman and I love her so She's a dynamite woman never gonna let her go She's a dynamite woman and I love her so.

Houston can be a hard town when you're down and out
The way the people look at you makes you wanna shout
out

Then the dynamite woman

Oh the day she came my way

She's a dynamite woman that's all I wanna say.

I was just a poor boy when I had to leave
I had so many hard times, makes me wanna grieve
Oh the dynamite woman she's got so much soul
She's a dynamite woman I'll never let her go.

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#### • MUDDY RIVER

(As recorded by Johnny Rivers/Imperial)

JAMES HENDRICKS

Life is like a mighty river
Rollin' on and on forever
Growing as we go along
Channels deepen, minds become strong

Roll along mighty river roll
Your dirty water cannot taint your soul
Roll along, roll along till you are free in the
peaceful sea.

When life has its uncertainties
There's a place I'd like to be
Waiting for the sun at dawn
Listening to the river's song
(Repeat chorus).

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## oldies But Goodies oldies

#### • BORN TO BE WILD

(As recorded by Wilson Pickett/ Atlantic) MARS BONFIRE

Get your motor running
Head out on the highway
Looking for adventure in whatever comes
our way
Yeah, darling, gonna make it happen
Take the world in a love embrace
Fire all of your guns at once and explode
into space.

I like smoke and lightning
Heavy metal thunder
Racing in the wind and the feeling that
I'm under

Yeah, darling, gonna make it happen Take the world in a love embrace Fire all of your guns at once and explode into space.

Like a true, nature child
We were born, born to be wild
We have climbed so high
Never want to die
Born to be wild
Born to be wild
Born to be wild.

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#### • BUYING A BOOK

(As recorded by Joe Tex/Dial)
JOE TEX

I saw this old man with this young girl the other night

I walked over to him and pulled him off on the side

And I said pop's what are you tryin' to prove

I said I've seen you out here every night this week

With a different young girl wrapped around your arm

I said you can't keep this pace up Because these young girls oh they'll cer-

tainly get you down He said son, sit down here, let me tell you

He said all my life I've worked hard And I've saved up me a little money He said but just about the time I got me a nest egg saved

I become a widow man

He said I'm 72 going on 73 years old And don't have too many more years to live

He just said that I know I should be ashamed of myself

But he said young girls is my weakness
Oh yes they are

He said so will you please

leave this old gray haired man alone

Mind your business
Let me and this young girl have us a little

bit of fun
That's when I looked at him and I said

I said all right pops
You got her but listen here's all you're
doing

Oh yeah, oh yeah Oh you're just buying, buying a book

That's what I said to him
I said listen to this
Were's all wow're doing

Here's all you're doing Buying a book for some young man That's what you're doing
To read
But don't do it, don't do it
Oh don't do it

Send that young girl on home.

Then there was this middle aged woman

whose name I dare not call Simply because you out there listening

just might know who this woman is
But I can tell you this much

The woman lives right here in your town I know you don't know that did you I saw this woman with this young man in the broad day time the other day

I said miss lady you oughta be ashamed of yourself riding around with this young man

All hugged up like that
She said son, oh son
You're dippin' in my business
But if you want to know

Why I fool with this young man I'll tell you

She said I was married to a man 40 years older than I was

For a long time I was true and faithful to that one man

Last year he died and willed me a whole lot of money

And I know that that young man sittin' in my car

Just wants me for my money
She said but if that's what it takes to keep
the young fine thing

Oh, oh he can get every single dime Here's what I said, I said You're just buying, buying a book

That's what I told her
Listen miss lady here's all you're doing
Buying a book for some young girl

You ought quit it To read

To read Don't do it

I said that's you are, drive him home Give him all your money

I'm sorry I dipped in your business I won't do it no more, no.

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#### •THE LETTER

(As recorded by the Arbors/Date)
WAYNETHOMPSON

Give me a ticket for an airplane
Ain't got time to take the fastest train
Lonely days are gone
I'm a-goin' home
My baby just wrote me a letter
I don't care how much money I got to
spend

Got to get back to my baby again Lonely days are gone I'm goin' home My baby just wrote me a letter.

Well she wrote me a letter
Said she couldn't live without me
no more
Listen Mister, can't you see I got to get
back to my baby once more.

Anyway give me a ticket for an airplane Ain't got time to take the fastest train Lonely days are gone I'm a - goin' home My baby just wrote me a letter.

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#### •JENNIFER JUNIPER

(As recorded by Donovan/Epic)
D. LEITCH

Jennifer Juniper lives upon the hill Jennifer Juniper sitting very still Is she sleeping? I don't think so Is she breathing? Yes very low What'cha doing Jennifer my love.

Jennifer Juniper rides a dappled mare Jennifer Juniper, lillacs in her hair Is she dreaming? Yes I think so Is she pretty? Yes ever so What'cha doing Jennifer my love.

I'm thinking of what it would be like if she loved me
You know just lately this happy song did come along
And I had to some how try and tell you.

Jennifer Juniper hair of golden flax
Jennifer Juniper longs for what she lacks
Do you like her?
Yes I do sir
Do you love her
Yes I do sir
What'cha doing Jennifer my love
Jennifer Juniper
Jennifer Juniper
Jennifer Juniper

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## T Goodies oldies But Goodie

#### • GIRL YOU'RE TOO YOUNG

(As recorded by Archie Bell & The Drells/Atlantic)

GAMBLE BELL BELL

You're just a baby
Girl you're too young oh yeah
Your mama won't allow it
No she won't now
Girl you're too young
Your pop will shout about it
Yes he will, now.

I know you need someone
Someone to hold your hand
How in the world can I hold your
hand when your folks just don't
understand
Girl you're too young, oh yeah

Come back later Girl you're too young, oh yeah Don't make your people hate us. You're just a little school girl
Growing up mighty fast
Let's not get started
Cause how long do you think this
love can last

Girl you're too young, oh yeah
Your mama won't allow it
No she won't now
Girl you're too young, too young girl
Your pop will shout about it
Yes he will now, oh yeah.

Girl you're too young, you're too young girl
Your mama won't allow it
Yes you are now
Don't you know you're too young baby

Your pop will shout about it Yes he will, too young baby Yes their gonna shout about it You're too young You're just too young.

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#### • SUSIE-Q

(As recorded by Creedence Clear Water Revival/Fantasy)

D. HAWKINS S.J. LEWIS E. BROADWATER

Oh Susie-Q, oh Susie-Q
oh Susie-Q
How I love you, my Susie-Q
I like the way you walk
I like the way you talk
I like the way you walk, I like the
way you walk, I like the
way you talk my Susie-Q.

Oh Susie-Q, oh Susue-Q
oh Susie-Q
How I love you my Susie-Q
Well, say that you'll be true
Well, say that you'll be true
Well, say that you'll be true and never
leave me blue, my Susie-Q.
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#### 

#### • BANG-SHANG-A-LANG

(As recorded by the Archies/Calendar)
BARRY

I recall just walking down the street
Trying to escape the city heat
I saw her from the corner of my eye,
eye, eye

Yes she looked so good I thought I'd die My heart went bang-shang-a-lang, bangshang-a-lang bang-shang-a-lang, bang bang

My heart went bang-shang-a-lang, bang-shang-a-lang bang-shang-a-lang, bang-bang bang-bang.

I remember when I held her tight Felt like holding dynamite now What's that ringing in my ear Tell me ain't those bells I hear

Bang, bang, shang-a-lang Bang, bang, shang-a-lang Bang, bang, bang Shang-a-lang-lang Bang, bang, bang Shang-a-lang, lang.

Something said I shouldn't waste no time
If I'm ever gonna make her mine
I walked right up and say how do you do,
do, do

She said I bet I do as good as you
My heart went bang-shang-a-lang, bangshang-a-lang bang-shang-a-lang,
bang bang

My heart went bang-shang-a-lang, bang shang-a-lang bang-shang-a-lang, bang bang bang.

Now she's gonna spend her life with me Then we'll be as happy as can be Because I love her more than I can tell, tell, tell

Sunday afternoon we'll hear the bells
And they'll go bang-shang-a-lang, bangshang-a-lang bang-shang-a-lang,
bang bang

And they'll go bang-shang-a-lang, bang-shang-a-lang bang-shang-a-lang, bang, bang, etc.

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## • THE LAMENT OF THE CHEROKEE RESERVATION INDIAN

(As recorded by Don Fardon/GNP-Crescendo)
JOHN D. LOUDERMILK

They took the whole Cherokee nation
And put us on this reservation
They took away our way of life
The tomahawk, the bow and knife
They put our papoose in a crib
And took the buckskin from our rib
They took away our native tongue
And talk their English to our young

The old teepee we all love so They're using now for just a show And all our beads we made by hand And nowadays made in Japan Although they've changed our ways of old They'll never change our hearts and souls Though I wear a man's shirt and tie I'm still a red man deep inside Hi ya yoh, hi ya yoh ho Hi ya yoh hi, hi ya yoh ho Hi ya yoh, hi ya yoh Hi ya yoh, hi ya yoh Oom ni ni ya, oom hi ya Oom ni ya oh, hi ya yoh, hi ya yoh Yip yip hi ya yoh, hi ya yoh hi. ©Copyright 1963 and 1967 by Acuff-Rose Publications, Inc.

## Soul Section

### •BY THE TIME I GET TO PHOENIX

(As recorded by Isaac Hayes/ Enterprise)

#### JIM WEBB

By the time I get to Phoenix
She'll be risin'
She'll find the note I left there
Hangin' on her door
And she will laugh when she reads the part
That says I'm leavin'
Cause I've left that girl so many times before

By the time I make Albuquerque she'll be workin' She'll probably stop at lunch to give me a call But she'll just hear the empty phone just keep on ringing' off the wall

And that is all

By the time I make Oklahoma she'll be sleepin' She'll turn softly as she lies and call my name out low

And she will cry to think that I would really leave her

Tho' time and time again I've tried to tell her so She didn't know that I would really go

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### •LOVE OF THE COMMON

PEOPLE

(As recorded by The Winstons/Metromedia)
JOHN HURLEY
RONNIE WILKINS

Living on free food tickets
Water in the milk from the hole in the roof
Where the rain came through
What can you do.

Tears from little sister

Crying 'cause she doesn't have a dress without a patch for the party to go

Oh, but you know she'll get by.

She is living in the love of the common people
Smiles from the heart of the family man
Daddy's gonna buy her a dream to cling to
Mama's gonna love her just as much as she can,
she can.

It's a good thing you don't have bus fare
It would fall through the hole in your pocket
And you'd lose it in the snow on the ground
A walkin' to town to find a job

Trying to keep your hands warm but the hole in your shoe let the snow come through and the chills to the bone

Boy you better go home where it's warm where you can.

Live in the love of the common people
Smiles from the heart of the family man
Daddy's gonna buy you a dream to cling to
Mama's gonna love you just as much as she can,
she can.

Living on dreams ain't easy but the closer the knit the tighter the fit

And the chills stay away

And take 'em in stride family pride

You know that faith is your foundation and with a whole lot of love and warm conversation and plenty of prayer making you strong where you belong.

Where you can live in the love of the common people Smiles from the heart of the family man Daddy's gonna buy you a dream to cling to Mama's gonna love you just as much as she can, she can.

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#### •WORLD Pt. 1

## • SAN FRANCISCO IS A LONELY TOWN

(As recorded by Joe Simon/Sound Stage 7)

#### BEN PETERS

Two happy people on a greyhound bus
We came here looking for a life for us
But the night life is her new life
And the only thing I find
Oh San Francisco is a lonely town.

Oh there were good times for a little while
But now her new friends say I cramp her style
I guess I'm only in the way now
She don't need me a-hangin' round
Oh San Francisco is a lonely town.

Now she's out there somewhere across San Francisco Bay

And she'll be wondering where I am when she gets in

She'll find I left her a one-way ticket home
And while she stands there crying all alone
And while this greyhound keeps on rollin'
I'll pray the Lord she's found
San Francisco is a a lonely town.

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(As recorded by James Brown/King)

JAMES BROWN

World, world tell me what happened to the bliss

And world tell me where's the love we missed
World tell me what happened to the bliss
And world tell me where's the love we missed
I hope you have a change of heart
Cause we can't go on like this
If we can't love our brothers
And we have lost the love for our mother
Cause she said never to be a problem
And remove the hate and add love to cur heart
I never thought good people would ever, ever fail
and let this wonderful world be like a prison jail.

World let other hearts make up
And let everybody drink from that silver cup
Tell me where's the love we missed
Cause we can't, we can't go on like this
If the truth can't succeed
Then we are lost because hope is just too far away
And all the good work of many, many good men
Will sink by the dock of the bay
Please give a damn, be concerned now
Just a little love, just a little love is all we need
Never thought the people would ever, ever fail
And let this wonderful world be like a prison jail.
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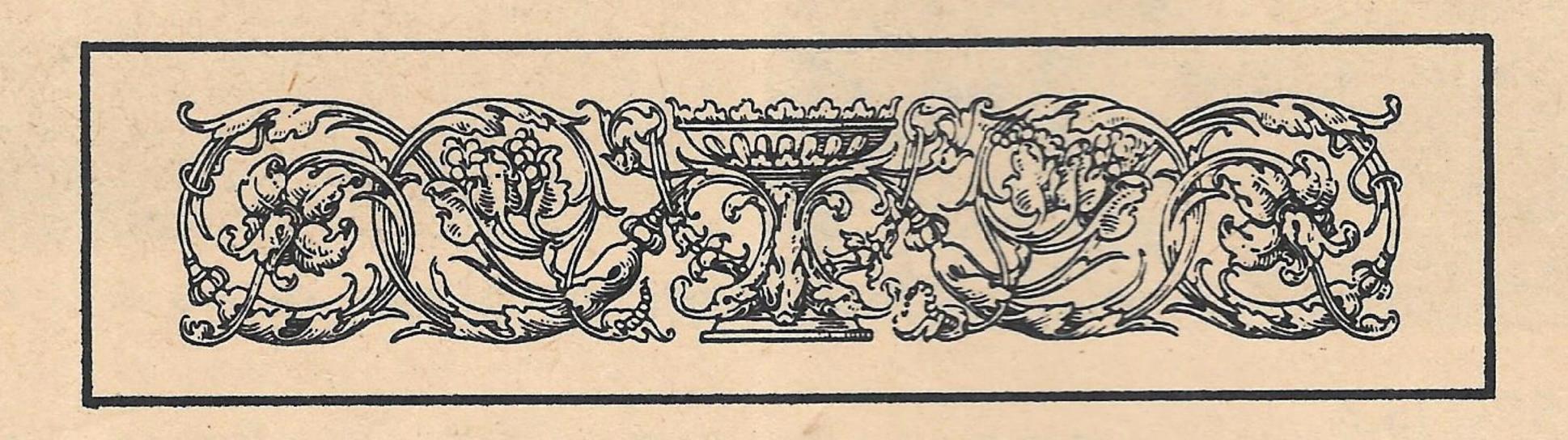
### •YOU GOT YOURS AND I'LL GET MINE

(As recorded by the Delfonics/Philly Groove)
T. BELL
W. HART

If by chance you feel that you don't need me
oh baby, oh baby
And if by chance you find that you can't love me
oh baby, oh baby
I'd give the world to keep you happy
And don't worry night and day about me
Because I'll get mine, hey girl I'll get mine.

And if by chance you feel you love another
oh baby, oh baby
And I can't give the love you need to you
oh baby, oh baby
I will suggest that you'll be happy
And don't worry night and day about me
Because I'll get mine
Hey girl I'll get mine
Every night and day oh darling
Hey girl I'll get mine
Hey girl I'll get mine
I'll get mine
I'll get mine, you got yours and I'll get mine.

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#### • TAKING MY LOVE (And Leaving Me)

(As recorded by Martha Reeves & The Vandellas/Gordy)

STORY GORDY

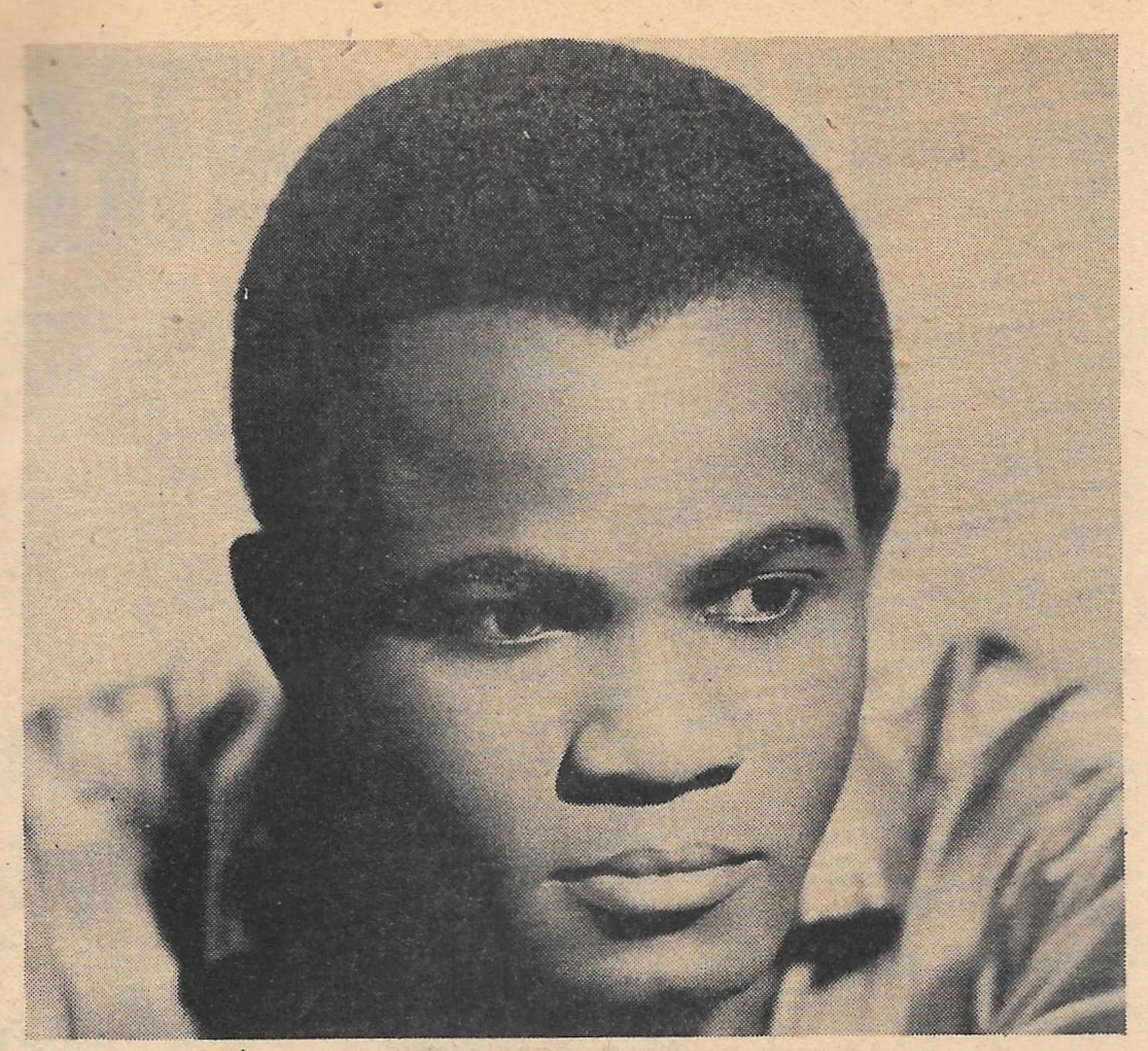
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Baby my heart was sold on loving you But lately baby I find my heart denying you For starting that fire inside me Taking my love and leaving me Breaking my heart and deceiving me Even though you know I loved you and was building my future all around you baby Taking my love and leaving me That's what you're doing to me Taking my love breaking my heart Yes you are Now darling I find my world all black and blue And lately baby I find my heart blaming you For starting that fire inside me 'Taking my love and leaving me Breaking my heart and deceiving me

my future all around you baby
That's what you're doing to me
Taking my love, breaking my heart
Taking my love and leaving me baby.

All the things you've done to me It's plain to see You don't really, really love me Baby but anyway I tried and tried in vain I gave you everything You showed how much you cared by hurting me just the same Baby look what you're doing to me Taking my love, breaking my heart Taking my love and leaving me Gave you every bit of my love And my affections too Then you turned around and did what I thought you'd never do Baby, baby that's what you're doing to me Taking my love and leaving me That's what you're doing to me You're breaking my heart Taking my love and leaving me.

Even though you know I loved you and was building ©Copyright 1968 by Jobete Music, Co., Inc.



•WE CAN'T SIT DOWN,
NOW

(As recorded by Joe Tex/Dial)

#### JOE TEX

Well, I know you're tired and you wanna sit down You been standing on your feet for a long time You been out there walking with your picket sign Got your little back feathers in the wind, kind-a-high, Got mad cause you're broke Got your woman down Now, you say you're tired and you wanna sit down You wanna rest your feet You say you need a little sleep Wake up, brother, ain't no time to sleep You don't have nobody else Now, get up and do something for yourself You can't sit down, now You can't sit down, now Sittin' down can set you back, sittin' down can set you back Get up, brother, get up, sister, you can't sit down now.

You got your wallet out looking for your nickels and dimes

While you sit there moaning about the hard times Brother, you ain't seen no hard times yet if you don't get you a job

And let your woman rest, (Repeat chorus).

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• HIGHER AND HIGHER

(As recorded by Otis Redding/Atco).

GARY JACKSON CARL SMITH

All your love lifted me higher
Than I've ever been lifted before
So keep it up, quench my desire
And I'll be at your side for ever more

Your love, keep on lifting me, lifting me, baby I said your love keep on lifting me baby higher and higher.

Now once I was downhearted
Disappointed was my old friend
But then you came he soon departed
And he never showed his face again
(Repeat chorus).

I'm so glad I finally found you
Yes that one in a million girl
And now with loving arms around you
Honey, I can stand up and face the
world
(Repeat chorus).

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THE SALE BOOK STONE THE BOOK OF THE

## Soul STar OF THE MONTH



## GLADYS KNIGHT aND THE PIPS

Gladys Knight's show business career began at the tender age of four when she won first place on the Ted Mack Amateur Hour three times in a row. In addition to winning a four foot gold trophy, Gladys attained national fame.

Her mother was deluged with offers for radio and television shows for Gladys, but she refused them because she wanted Gladys to have good education before embarking on a full time

career of show business.

However, she encouraged Gladys to continue singing and permitted her to join the Mount Moriah Baptist Church choir in Atlanta where she was a featured solist. After school, Gladys and her brother, Merald Knight, and their cousins, Edward Patten and William Guest, sat on the porch harmonizing gospel hymns and popular songs. Soon the quartet was the feature attraction of the Sunday services.

They began to use the name, Gladys Knight and the Pips, and as teenagers, performed at school dances and some rock and roll shows.

Gladys Knight and the Pips are soul performers - whether they are singing rock and roll, hymns, or popular standards. Gladys says, "Soul touches people, it gets to their problems. It can be an emotion of happiness or sadness. I'd say every person has some soul within him. Sometimes soul is an

emotional power. . . . soul can be in the form of dance, books, paintings, speeches, or food. Soul is truth."

Whenever Gladys Knight and the Pips entertain, thre audience is totally involved - either by clapping their hands in time to the rhythmic selections or listening with attentive ears to the feeling underlying a ballad or blues song.

There is plenty to see too in the performance - the Pips electrify the audience with exciting, vibrant choreograp hy while providing vocal background for

for Gladys.

Their recording of "Ever y Beat Of My Heart," gained national recognition and sold over a million copies. "Just Walk In My Shoes," their first release on the Soul label of Motown, reinforced their position as one of the outstanding attractions in show b usiness today.

Wherever they perform, their repertoire must include, "I Heard It Through The Grapevine" the record which sold over two million copies and won them a gold record. After "Grapevine," hit number one on the charts, offers for personal appearances began pouring in. As a result of "Grapevine," they were asked to appear on the Ed Sullivan show. Gladys. Knight and the Pips delighted the audience and Mr. Sullivan presented them doing a medley of "I Heard It Through The Grapevine," "The End Of Our Road," and a standard "Just In Time," to show their versatility.

Theatrical agents who had heard of "Grapevine's," success, began calling for engagements. Gladys Knight and the Pips were headed for the pinnacle of their success. They were contracted to appear at music fairs and night clubs such as the Latin Casino in Cherry Hill, N.J. and the Twin Coaches in Belle Vernon, Pa. But the greatest contract was an appearance at the Copacabana in New York City, the epitome of the

show business world.

Gladys Knight and the Pips are still climbing that tall ladder of success, but they are broadening in scope also. Primarily billed as rock and roll singers, the group has delighted their audiences with smooth, close harmony renditions of such standards as "Sayonara," "The Look Of Love," "Girl Talk,"

and "All The Things You Are."

Although they have succeeded in showcasing their talents to audiences throughout the United States and in the Bermuda and United Kingdom, they haven't forgotten where it all began - in a small baptist church in Atlanta.

As a child singing with the Pips, Gladys began the tradition of the prayer chain. Before every performance, the group joins hands and prays. Says Gladys, "It doesn't matter who's around. The prayer always comes from the heart. Without Him, nothing is possible."







#### OH WHAT A NIGHT

(As recorded by the Dells/Cadet)

#### MARVIN JUNIOR

Oh what a night to love you, dear Oh what a night to hold you, dear Oh what a night to squeeze you, dear That's why I love you so. Oh what a night to love you, dear Oh what a night to want you, dear

Oh what a night to kiss you, dear That's why I love you so.

I won't forget all tho se things you have done to me

Things in my heart won't let me forget your love Oh what a night to love you, dear Oh what a night to hold you, dear Oh what a night to squeeze you, dear

That's why I love you so.

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### \*\*\*\*\*\*\*\*\*\*\*\*\*

#### •THE NITTY GRITTY

(As recorded by Gladys Knight & The Pips/Soul)

#### LINCOLN CHASE

I keep repeatin'

Yeah, mmm, yeah Do you know that some folks know about it some don't Some will learn to shout it, some won't But sooner or later baby, here's a ditty Say you're gonna have to get right down to the Comes on and let the good times roll real nitty gritty Now let's get right on down to the nitty gritty Now one, two nitty gritty Now yeah, mmm, nitty gritty now Ooooowee, right down to the real nitty gritty

Ooooowee, can you feel it double beatin'

Get right down to the real nitty gritty

Say it again double beatin'

Get on down, we gotta get right down to the real nitty grit'ty

Let's get, let's get right on down to the nitty gritty

It's all right, it's all right Get on down, get on down

Get right down to the real nitty gritty

Listen to me now

Oooow/ee, ooowee

Let the music sink down in to your soul

Do uble beatin', keep repeatin'

You gotta get right down to the real nitty gritty

Get on down, get on down Talkin' about the nitty gritty

Get on down, get on down.

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#### • ODDS AND ENDS (Of A Beautiful Love Affair)

(As recorded by Dionne Warwick/Scepter)

HAL DAVID

BURT BACHARACH

Your pillow wasn't slept upon

Your closet was empty too

All of your shirts and ties were gone'

There wasn't a trace of you

How could you go and leave so completely?

Nothing was left of all the memories that we used to share

cup of coffee

Odds and ends of a beautiful love affair. At least you could have said goodbye You shouldn't have run away Were you afraid that I would cry? My tears might have made you stay Gone are the dreams that kept us together

Nothing is left to show that we were once so happy there

Just an empty tube of toothpast and a half filled cup of coffee

Odds and ends of a beautiful love affair Odds and ends of a beautiful love affair.

Just an empty tube of toothpaste and a half filled @Copyright 1969 by Blue Seas Music, Inc., and Jac Music Co., Inc, New York, New York.

#### NOBODY BUT YOU BABE

(As recorded by Clarence Reid/Alston)

C. REID

W. CLARKE

I'm doing my thing with nobody but you baby I'm doing my thing with nobody but you baby Now I know a lot of people been tellin' you this and that

Oh but don't you listen Cause they don't know where it's at Whenever you're near me Just call and I'll be there in a hurry

Girl you don't have to worry

Cause I'm doing my thing with nobody but baby Cause I'm doing my thing with nobody but you baby Now I know you get lonely

Baby when I'm not around

And I knew you're thinkin' that I'm out on the town Your friends are sayin' that I've been untrue

Ah but listen baby

Don't you let that bother you

Cause I'm doing my thing with nobody but you baby Cause I'm doing my thing with nobody but you baby.

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• SHARE YOUR LOVE WITH ME

(As recorded by Aretha Franklin/Atlantic)

D. MALONE AL BRAGGS

It's an ill wind that blows no good And it's a sad heart that won't love like it should Nothing takes the place of you. Oh how lonesome you must be And it's ashame that you don't share your love with me. I read your letters one by one

It's a heartache when love is gone And it gets even worse if it keeps on No one is blinder that he won't see

You can't help it if she is gone You must try to forget You must live on It's a good thing to love someone



•NOTHING TAKES THE PLACE OF YOU

(As recorded by Brook Benton/Cotillion)

#### TOUSSAINT MCCALL

I'll move your pictures from the wall And I'll replace them both large and small And each new day finds me so blue

And I'll still love you when it's all said and done And oh my darling I'm so blue Because nothing oh nothing, takes the place of you.

And it's ashame if you don't share your love with me. As I write this letter it's raining on my window pane And I, I feel the need of you because without you nothing seems the same So I'll wait till you're home again But I'm all alone And oh my darling, I'm so blue But it's ashame if you don't share your love with me. Because nothing, oh nothing takes the place of you.

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#### •I COULD NEVER BE PRESIDENT

(As recorded by Johnnie Taylor/Stax)

HOMER BANKS
BETTY CRUTCHER
RAYMOND JACKSON

If I became President
I know I wouldn't last a day
I run all the country just to suit your taste
I'd bring home all the fellows from over in Viet
Nam
Station them around your door
So the world can't do you no harm
I'd name the state and the city
Honey after you
Inspite of your poverty there's no limit to what
I'd do.

I could never be President As long as I'm loving you Could never be President As long as I'm loving you.

Honey I would make you the first lady of the land Don't you know if these Presidential powers were in my hands

Congress would veto the best bill I would pass
But you would be till you are the best

I'd make of every downtown street

So your little feet wouldn't get so tired

When you go on a shoppin' spree

Honey to make sure you never, never have a care
I'd open up the door to Fort Knox and tell you to help
yourself

I'd give you a nation and if that didn't seem to do I'd send up Gemini

Make a claim on the moon for you.

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# GOUNTRY SECTION



#### OTHE ENTERTAINER

(As recorded by Ray Griff/Dot)
RAY GRIFF

At the crack of dawn I drag out of my restin' place
Step into the shower and run a razor across my face
Check my bag to see if I've got everything I need
Kiss my sleepin' beauty on the cheek then leave
Well it's dum dada dum dada dum da day
Got some shows to play
A lot of miles away

Yes it's dum dada dum dada dum da day.

I'll be home awhile and then I'll leave again
It's a good thing that our fellow Jack on lead guitar
he's the best there is besides he helps to drive
the car

All the women flock around him but he plays it straight

Just like me he's got a girl at home who waits (repeat chorus).

We'll be at Fort Worth tonight then on to Wichita Two dates in Des Moines and then a week in Canada Everywhere I go I try to sing a song that will stay with everybody when I'm gone

(repeat chorus)

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•THE WAYS TO LOVE A MAN

(As recorded by T. Wynette/Epic)
BILLIE SHERRILL
GLEN SUTTON
TAMMY WYNETTE

There are so many ways to love a man and so many things to understand

And if there ever comes a time you desire to change your mind

I'll need a way to hold you and I can
Cuz I'll know all the ways to love a man
But there's so many ways to lose a man
Quickly he can slip through your hands
One little thing goes wrong then all at once he's
gone

I'd have no way to hold him like I planned.

It takes more than just one way to love a man With my hands my heart anything I can find My child my home my soul and my mind I'll know that I can hold him Yes I can if I know all the ways to love a man. © Copyright 1969 by Gallico Music Corp.



#### • SUNSHINE MAIN

(As recorded by Rusty Draper/Monument) RAY PENNINGTON

My job is making people happy and I work real hard at my trade

Got the whole world for my workshop no time for sittin' in the shade

I'm the sunshine man

You got a problem I got a plan

When you need a helping hand call on the sunshine man

Well I'll put the happy back in your laughter

Repair the twinkle in your eye

You'll find that I give real good service and all I charge is a smile

(repeat chorus)

If you follow my philosophy

Put your worries and your troubles down

It won't take any more effort to smile than it does Yes all these precious memories mean more than to frown

(repeat chorus).

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#### • THESE FLOWERS

(As recorded by Norma Jean/RCA Victor) MELVIN NASH

I still remember that cold night in December

The first time I whispered I love you

And the flowers that you gave me told me more than words could say

I still see them it seems just like today

Then our wedding came the first warm day that spring

And happiness was ours from that day

The promise in your eyes I begin to understand it said I love you

Like the flowers in my hand.

#### Recitation

Yes time has been so good to us that it seems like a little while ago

When we moved into our first house when he carried me through the front door

It sure was small but we never complained

I guess the sunshine of our love must have kept out all the rain

words could ever say

As I lay these flowers on your grave today.

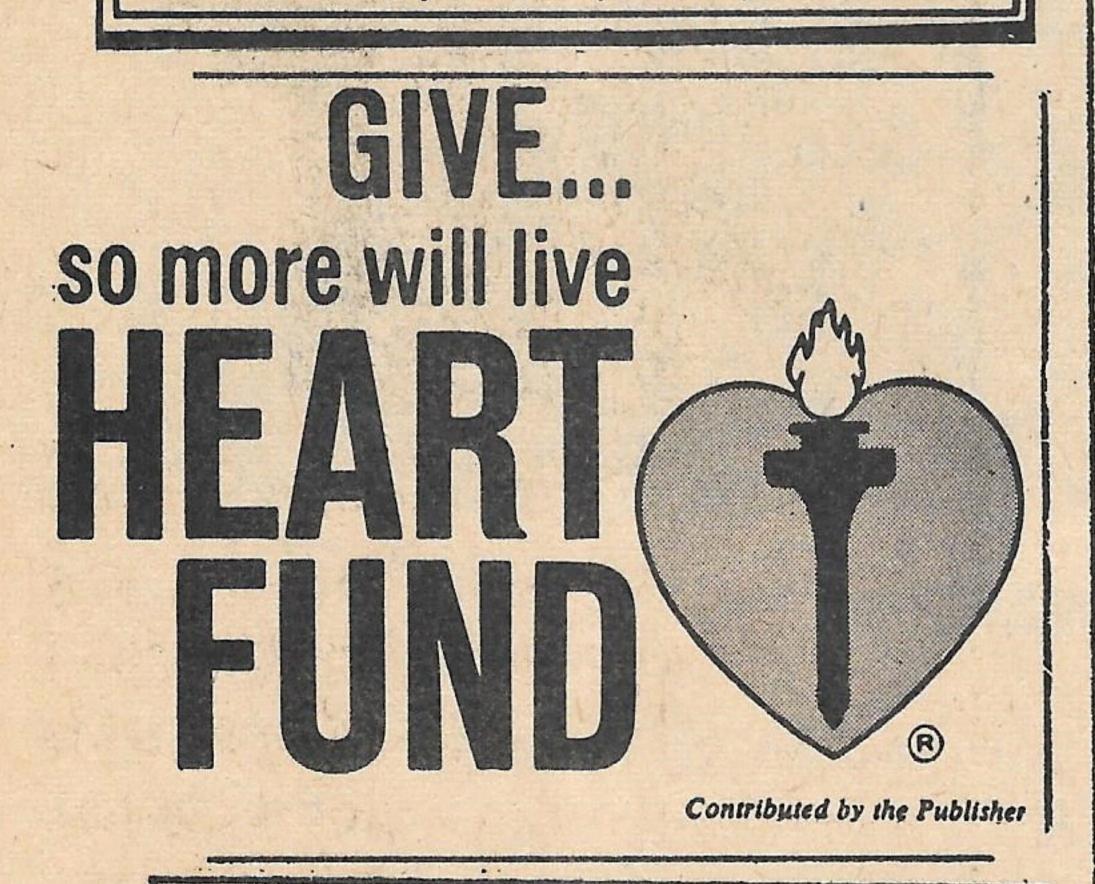
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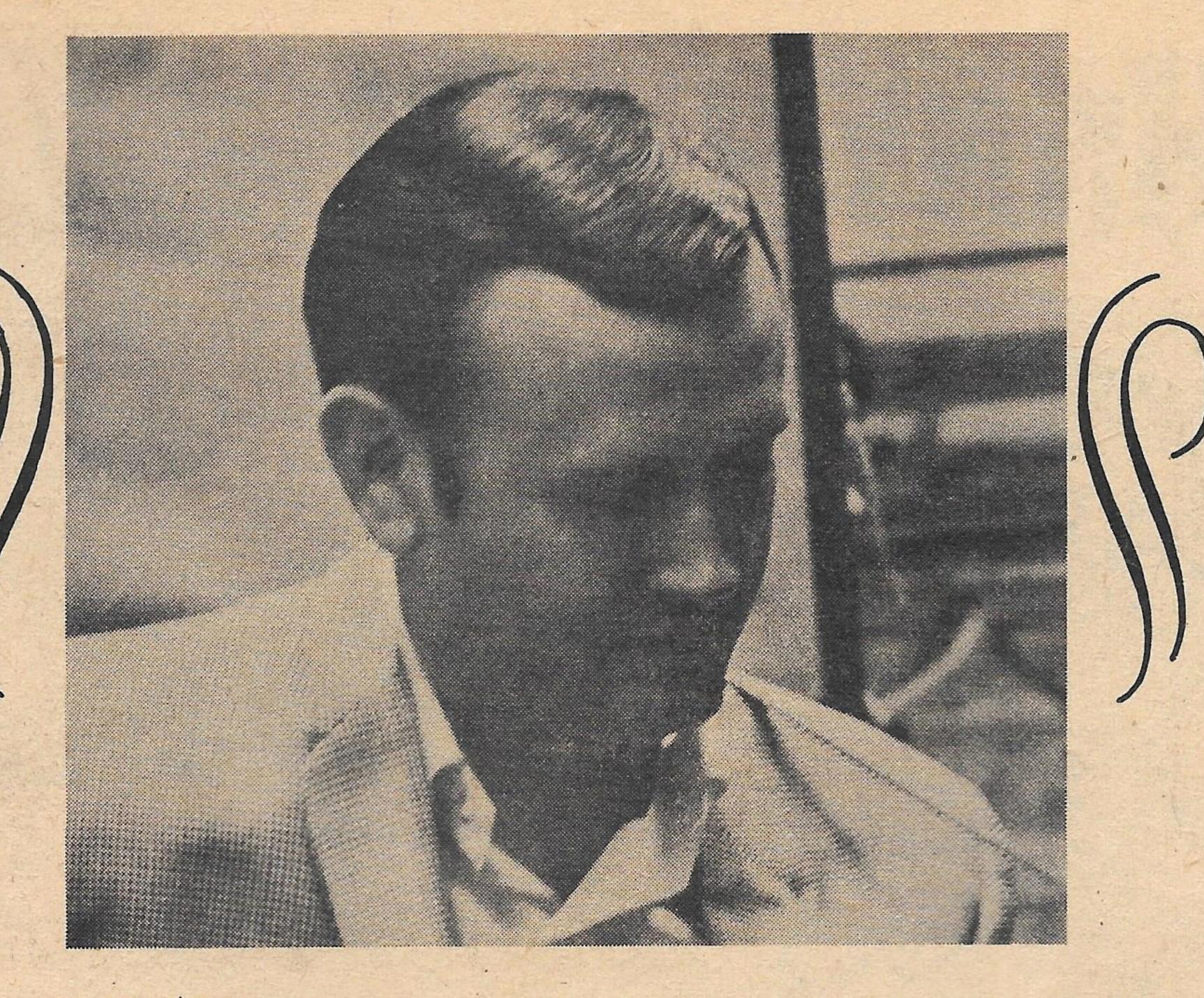
## •GEORGE (AND THE NORTH WOODS)

(As recorded by Dave Dudley/Mercury)
T. T. HALL

George I was just a lying here thinking I'm blind what if I was all alone Old timer if you weren't here to guide me I'd be lost and they'd never find my bones I just came here to the North woods for some thinking A man just gotta rest once in a while And I'm really glad you're still around to guide me It seems to me we walked a hundred miles You know how much I've always liked this cabin It's quiet and I get a chance to think I just can't figure things out in that city The bars are there and you know how I drink You know George I made a fortune in the big town My name is on the city limit sign And then fate layed her heavy hand upon me and brought the accident that left me blind.

I guess you knew her better than I did
George I guess you knew how much it hurt me
The day the judge gave her our little kids
She said she wouldn't care if I should drop dead
With all that insurance I don't guess she would
Most people think the wilderness is quiet
But just listen to the wolves out in the woods
Well tomorrow when I leave here I'll be different
I'll ride the train when they say all aboard
You spent a lot of time here in the north woods
You are still going with me aren't ya George George
Where are you George George.

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#### • THREE

(As recorded by Jimmy Newman/Decca)
TOM T. HALL

The day that we were married

The people shook my hand
They said we two were now as one

And me the lucky man from that day on that's all I ever wanted us to be

Until the day you told me we'd be three

Then we began the waiting and made our little jokes
You couldn't look at monkeys and I gave up my
smokes

You prophesied he'd be a boy and look a lot like me Lord but I was proud that we'd be three

One night the endless days of waiting all came to an end

You woke me from my restless sleep and said we must go in

The sun won't rise on any day again like that for me
The day had come when two would soon be three
I smoked that endless burning chain of bitter
cigarettes

I must have walked a thousand miles with fear in every step

Two long days and two long nights and I refused to sleep

And they were losing hope that we'd be three

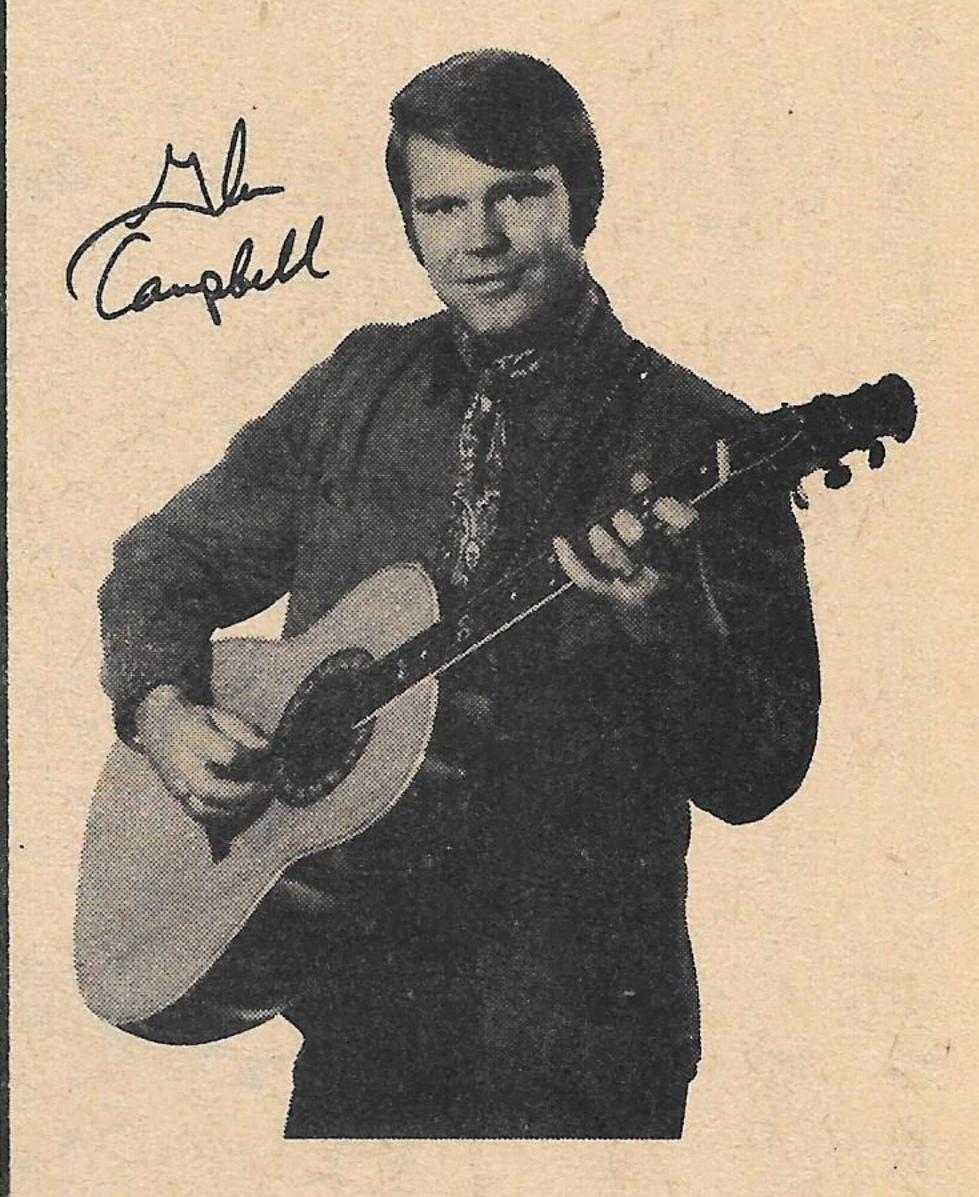
The preacher came the doctor came and said I must be brave

I remember saying it was more than I could take Now what's the world to do with such a crazy man like me

A lonely one who wanted to be three.

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## JOHNNY GASH

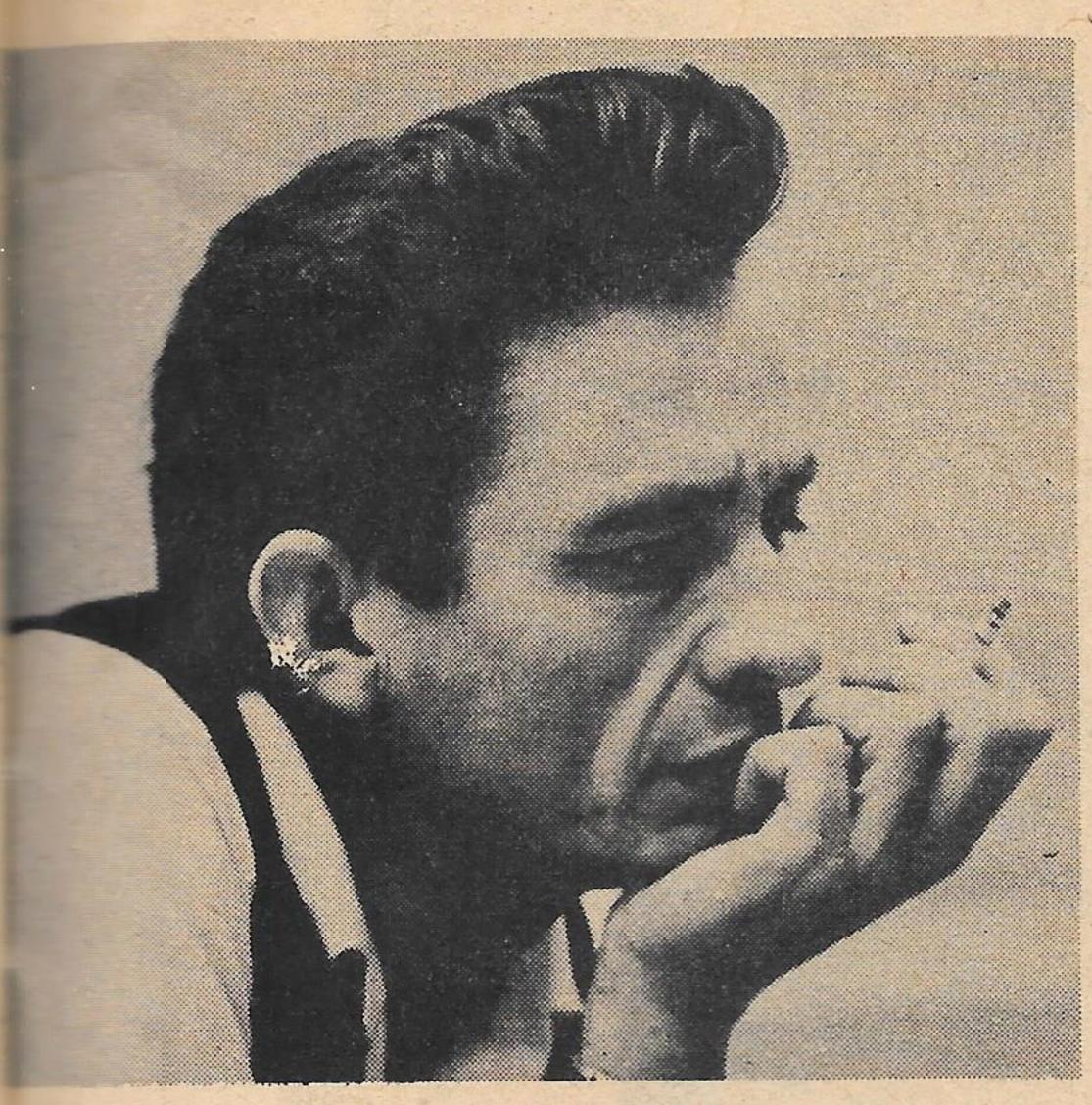


## GOUNTRY STAR OF THE MONTH

They come to his concerts with Sears Roebuck catalogs under their arms, Harvard Law Reviews, and copies of the Los Angeles Free Press and the East Village Other. His more than twenty best-selling Columbia albums and his in-person appearances have won him an incredibly large and diversified audience which includes professionals (on both sides of the law), hippie kids, matrons from Connecticut and a cross section of Europeans, who turned out in such tremendous numbers for one Liverpool concert that all attendance records were broken, including those set by Liverpool's own, The Beatles. He's tough, and tender, and as one critic recently remarked, "On stage, dressed in his usual black vested suit, with a white shirt open at the collar, he generates the radiant energy of a graceful, caged animal." A natural performer

whose deep baritone voice is as at home with hymns as it is with songs of cowboys, and prisons, and outlaws, he has unconsciously and unpretentiously bridged the so-called "generation gap" and has become a legend in the eyes of both country and western and pop audiences. Whether he's on the stage of Nashville's Grand Ole Opry, New York's Carnegie Hall, or California's Folsom Prison, his greeting to his audience is always the same: a simple, and sincere, "Hello, I'm Johnny Cash."

Cash's tremendous success as a performer and actor (he has appeared in many television westerns) prompted the well-known filmmakers Arthur and Evelyn Baron to make him the subject of a full-length film. Cameras in hand, the Barons traveled with Cash for many months, following him on stage at Nashville's Grand



Ole Opry, to Sioux Reservation on South Dakota, to Canada, where he appeared before cheering audiences, and to his home in Hendersonville, Tennessee.

Since his signing with Columbia in 1958, Cash has won three Gold Records, each signifying sales in excess of one million dollars, for his albums, "Ring Of Fire," "I Walk The Line" and "Folsom Prison." His Columbia singles have also been tremendously successful. His initial single for Columbia, "Don't Take Your Guns To Town," passed the half-million mark and won Johnny a Gold Guitar award, as did his hits "All Over Again," "I Got Stripes" and "Ring Of Fire." His recent Columbia singles, "Folsom Prison Blues" and "Daddy Sang Bass," have both captured the No. 1 spot on the national country best-selling charts and have anchored prominent positions on the national best-selling pop charts as well, thus attesting to Cash's diversified audience.

Born on a farm near Kingsland, Arkansas ("just a wide place in

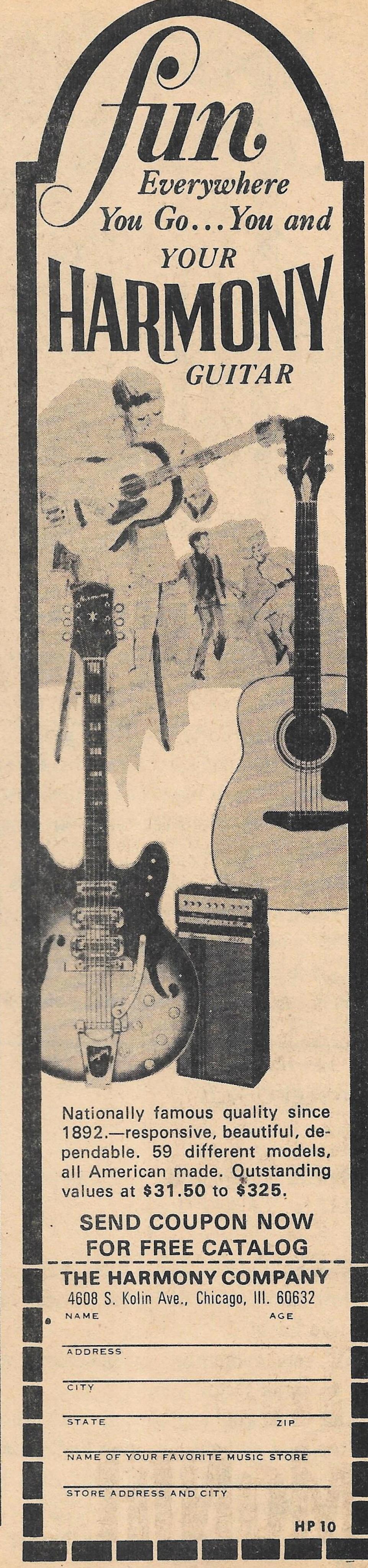


the road"), Johnny grew up with hard work and singing. He remembers singing hymns with his family almost constantly while doing chores on the farm. By the time he was twelve, he was writing his own songs. During his high school years, he sang on radio station KLCN in Blytheville, Arkansas. At twenty-two, Johnny enlisted in the Air Force, following his discharge, he worked as an appliance salesman in Memphis until he met Luther Perkins, who played guitar, and Marshall Grant, who played bass. They immediately began getting together every night at home, diligently rehearsing although no professional career was in sight.

Finally, Johnny and his "Tennessee Two" gathered enough courage to approach Sam Phillips of Sun Records for an audition. His voice shaking with fright, he began to sing. When he got to a song of his own called "Hey Porter," Phillips stood up, turned on the recording equipment and asked Johnny to do it again. In that one take, the first side of the first Cash record was made. Everyone was at a loss for the other side, which Phillips felt should be a love song, so Johnny went home that night and wrote a weeper titled "Cry, Cry, Cry." He was subsequently signed to a contract. Leaving Phillips' office, he walked onto the street with fifteen cents in his pocket. He gave the fifteen cents to a beggar, got into his car, and just as he arrived home, ran out of gas.

Then the Johnny Cash story turned rosy. "Cry, Cry, Cry" sold over 100,000 copies in the South alone. "I Walk The Line," "Ring Of Fire," and "Don't Take Your Guns To Town''--every record became a hit. Composing, too, was easy. "I write songs anywhere-in the back of a car, in hotel rooms, on planes," Johnny says. Although he "writes" so successfully, he cannot read a note of music. He composes songs in his head and plays them enough times for the boys to learn them. The method apparently works, for the success of his songs has been phenomenal.

In spite of his great success, Johnny Cash still considers himself a country boy, and he maintains a home in Hendersonville, Tennessee, because he "has to get out of the city."





#### • SWISS COTTAGE PLACE

(As recorded by J. Wallace/Liberty) MICKEY NEWBURY

I turned down the covers on a bed

Where two lovers have found reason to face each I said hun, it may be cold in St. Lou new day in a room full of memories

In a house built for love on a street down in Swiss Cottage Place

And my mind just surrenders as all the remembers As all the remembers come stealing the moments come to steal each moment away, yesterday's gone And where I stand here alone it's a hollow ringing And this room full of memories in this house built place called today

Last night I watched baby as she was boarding a © Copyright 1969 by Acuff-Rose Publications.

grey hound bus back to St. Lou.

I couldn't let her know I knew

Only she was leaving not after all we been through

Slipping my coat from my shoulders

And the look in her eye grew suddenly sad

And I knew that she knew I knew so my mind just surrenders

away

for love on the street down in Swiss Cottage Place.

#### • STEPCHILD

(As recorded by Billie J. Spears/Capitol) DALLAS FRAZIER

Stepchild you've had a hard way to go

How come your daddy run away your mamma never did know

All you remember is becoming a step son to your Stepchild how come you're laughing that way mamma's new man

And you got acquainted with the back of his hand Stepchild you say the man had a son

The son called him Daddy but he told you to call him John

You say the legs and the breast of the chicken was © Copyright 1969 by Blue Crest Music, Inc.

gone when the platter come around your way And you had to chop cotton while your step brother played.

Stepchild when you were born your right foot was turned left with your left

And mercy had a way of taking off and leaving you by yourself

Stepchild muddy water got in your well

After doing the deed that you've done you better learn how to pray

And you came close to getting away

But they caught you plantin' garlic on your step daddy's grave.



#### • CRYING AT THE MIRROR

(As recorded by Bobby Braddock/MGM)
BOBBY BRADDOCK

Your love is like a train movin' out across the plain from town to town

Your heart just grabs at love, love you soon get tired of and kick around

You want the perfect love, but someday you'll wish that any of us were here

When you're fightin' those crow's feet under your eyes, scrubbin' your hair with dye, CRYING AT THE MIRROR,

I thought we were in love, but it seems, you got enough of it in a hurry

One day your heart's aflame, next day the fire grows tame, but I won't worry

Someday you'll look around, but the least of these that you turned down won't be here

When you're fightin' those crow's feet under your eyes, scrubbin' your hair with dye, CRYING AT THE MIRROR.

A tiny bit each day your youth will fade away into the past

Then lines will fill your face, a cackle will replace your gentle laugh

You'll realize your mistake, too late, too lonely you will wake up some year

When you're fightin' those crow's feet under your eyes, scrubbin' your hair with dye, cryin' at the mirror.

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#### • TENNESSEE HOUND DOG

(As recorded by Osborne Bros./Decca) BOUDLEAUX BRYANT FELICE BRYANT

He looks like skin on a bone pile A cat wouldn't give him a glance But when he stretches his long legs out A fox ain't got a chance Tennessee hound dog Tennessee hound dog.

Sad faced mooneyed creature His ears hang down to his knees The she hounds call him a has been

An old aged home for fleas Tennessee hound dog Tennessee hound dog.

But when he gets a certain kind of look on his face The she hounds run for a hiding place Cuz when he takes a notion

All the girl dogs know

The same that the second and the second seco

He's a dynamite up tite outa sight back yard romeo.

He looks like ugly warmed over some dog lovers have said that

But he's got more sense in the end of his nose

Than they've got in their head

Tennessee hound dog Tennessee hound dog.

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#### OI WILL ALWAYS

(As recorded by Don Gibson/RCA)

#### DON GIBSON

Loving you I WILL ALWAYS
Missing you I WILL ALWAYS
Remem'bring you I WILL ALWAYS
And nothing can stop my loving you
Times will come and go
Mem'ries won't grow old
Happiness I know I've found with you
Loving you.

Missing you I WILL ALWAYS
Needing you I WILL ALWAYS
Remem'bring you I WILL ALWAYS
And nothing can stop my loving you
Times will come and go
Mem'ries won't grow old
Happiness I know I've found with you
Loving you.

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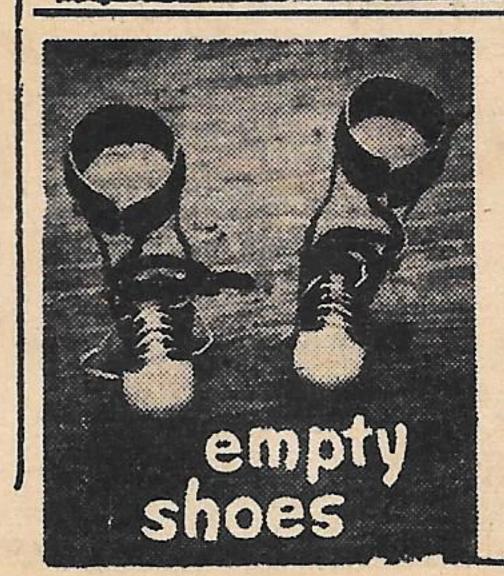
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#### **•PAULINE**

(As recorded by Jack Barlow/Dot) DON WAYNE

She died on the streets while her hands clutched a bottle of wine

Her home was no where just anywhere she lay her I loved her dearly and I'm sure she worshipped me head

I stared at her picture and cried at the words that Iread

And I still remember the warm, tender love of Pauline I said, "Am I mama?" and the teardrops that fell As I lie beside her and listen to her fondest dream Just a little white house in the valley so pretty and Then she began seeking the comforts of whiskey and green

And I was a part of the dreams in the heart of She started having much more than her share of men Pauline.

Her last name was unknown but she was well known as Pauline

pered her means

world

than a girl

But I still remember the warm tender love of Pauline I still recall how she'd hold me and rock me and sing @Copyright 1969 by Tree Publishing Co., Inc.

So I'll go claim the body of the woman they know as Pauline

And bury her high on a hillside so grassy and green The paper said she'd been arrested six hundred times Overlooking my home that's a lot like the one in

> Then someone called me a bad name that began with a "b"

I ran to her crying and she hold me close to her breast answered yes

gin

friends

One day I cursed her while she nursed her bottle of wine

I said I hate you Pauline you're no mother of mine The streets were her living but strong drink had ham- But I still remember the warm tender love of Pauline I still recall how she'd hold me and rock me and sing Just a drunken old woman a lost lonely soul in the So I'll go claim the body of the woman they know as Pauline

But I loved her when she was hardly much more And bury her high on a hillside so grassy and green Overlooking my home that's a lot like the one in her dream.



### • THESE LONELY HANDS OF MINE

(As recorded by Mel Tillis and the Statesiders/Kapp)
LAMAR MORRIS
CHARLES NORRELL

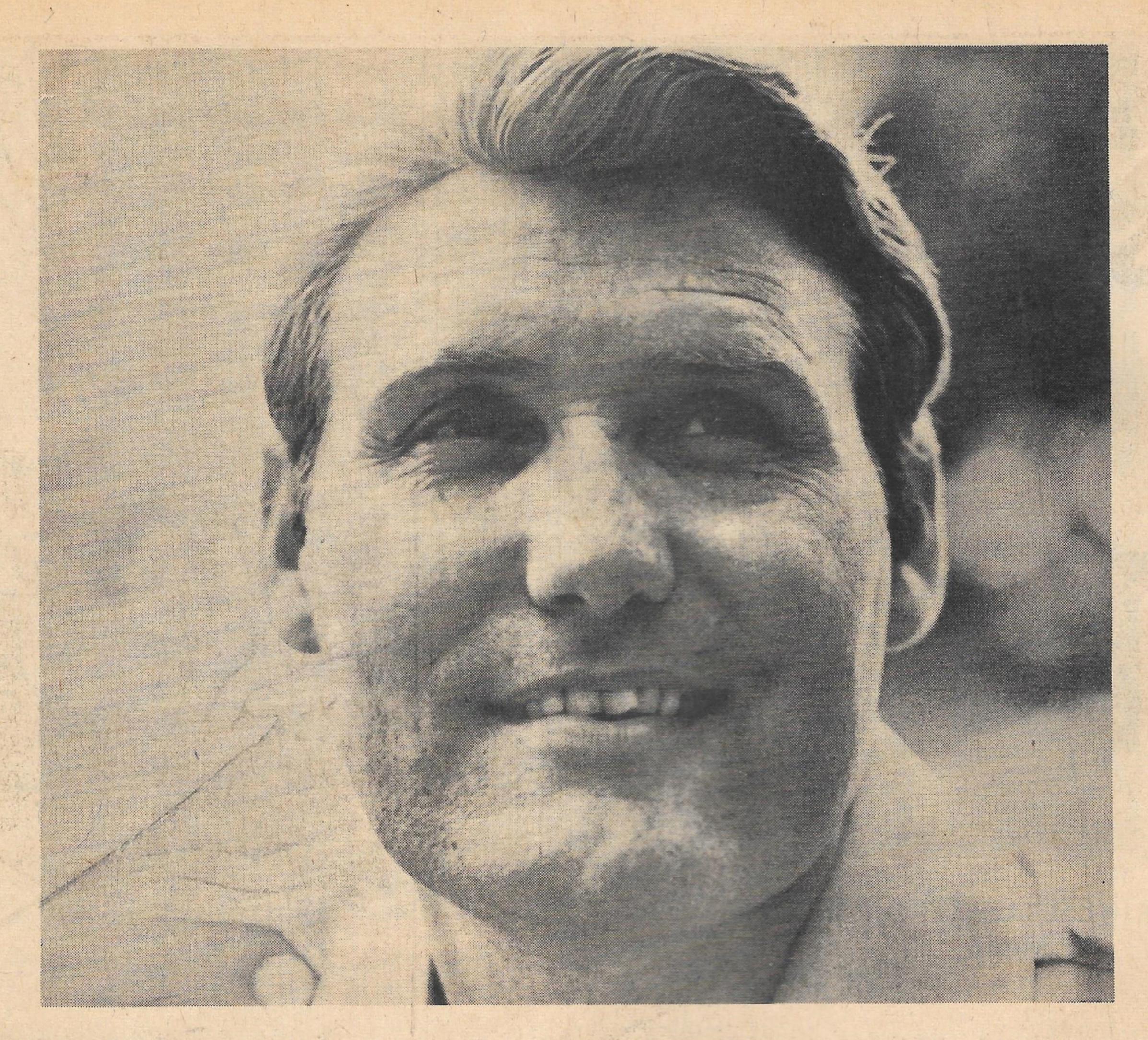
Any girl who hangs out in a honky tonk
Who smokes my cigarettes and drinks my wine
Some call her a bad girl but to me she means the world
Cuz she's holding these lonely hands of mine
She listens while I cry on her shoulder
She runs her slender fingers through my hair
Other men may hold her tight but like now tonight
She's holding these lonely hands of mine
She's holding the hands that once held you so tight.

She smiles each time I call her by name
She listens to my same sad story every night
She says I'm right and she gives you the blame
Little girl who hangs out in a honky tonk
Who smokes my cigarettes and drinks my wine
Some call her a bad girl but to me she means the world
Cuz she's holding these lonely hands of mine
Holding these lonely hands of mine.

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\*\*\*\*



## • BETTER HOMES AND GARDENS

(As recorded by Billy Walker/Monument)
BOBBY RUSSELL

You say you're tired of her

And you found a faster life

You're having trouble going home to her when you get out of work

At night you say you're dining out with friends won't be in till late

While she sits at home with the children you fathered and tolerates

Now wasn't that the same little gal you swore a while back

You'd spend your whole life through

Shortly after that dien't she hang it up for life to marry you

Hey are you afraid that the boys in the office will no longer call you stud

Well secretary's and alligator shoes got in your blood Better mind your better homes and gardens and take the kids out too

And take her home some candy and say baby I love you

Now I'm not saying that she'll forgive or even make amends

\*

But your 'bout half smart and you better start and that might just get ya back in.

Have you heard that that door swings both ways my friend

She can be just as gone

The best deal you ever had you ever had ever had is waiting right there at home

You say your getting caught up early your cheated out of life

Well you also said that you'd be a millionaire by the time you're 25

Didn't make it better mind your better homes and gardens take the kids to the zoo spend the day with the PTA she might think that's cool

I'm not saying that she'll forgive and let you right back in her world

She ain't gonna flip but you've got it licked if she smiles cuz she's a good ole girl

Better mind your better homes and gardens take the kids out too.

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(As recorded by Tom T. Hall/Mercury) TOM T. HALL

guess I should have written Dad To let you know that I was coming home But I have been gone so many years

I didn't realize you had a phone

Saw your cattle coming in and boy they're looking mighty fat and slick

I saw Fred at the service station

Told me that his wife was awful sick

You heard my record on the radio

Oh well it's just another song

I've got a hit record it will be out on the market We worked in San Antone last night before too long

Oh I got this ring in Mexico and no it didn't cost me She drove me down from Nashville and to tell the quite a bunch

When your in the business that I'm in the people call it putting up a front.

I know I've lost a little weight and I guess I'm looking kind of pale

If you didn't know me better Dad You think I just got out of jail No we don't ever call them beer joints Night clubs are the places where I work You meet a lot of people there but no there ain't no chance of getting hurt

I'm sorry that I couldn't be here with you all

When momma passed away I was on this tour and when they came and told me it was just too late

I drove by her grave to see her boy that really is a pretty stone

I'm glad that Fred and Jan are here

It's better than you being here alone I know your gonna ask me who the lady is who's sleeping in the car

That's just a girl who works for me and man she plays a pretty mean guitar.

She didn't even have the time to dress

truth I guess she needs the rest

Well Dad I gotta go we got a chance to work in Cartersville tonight

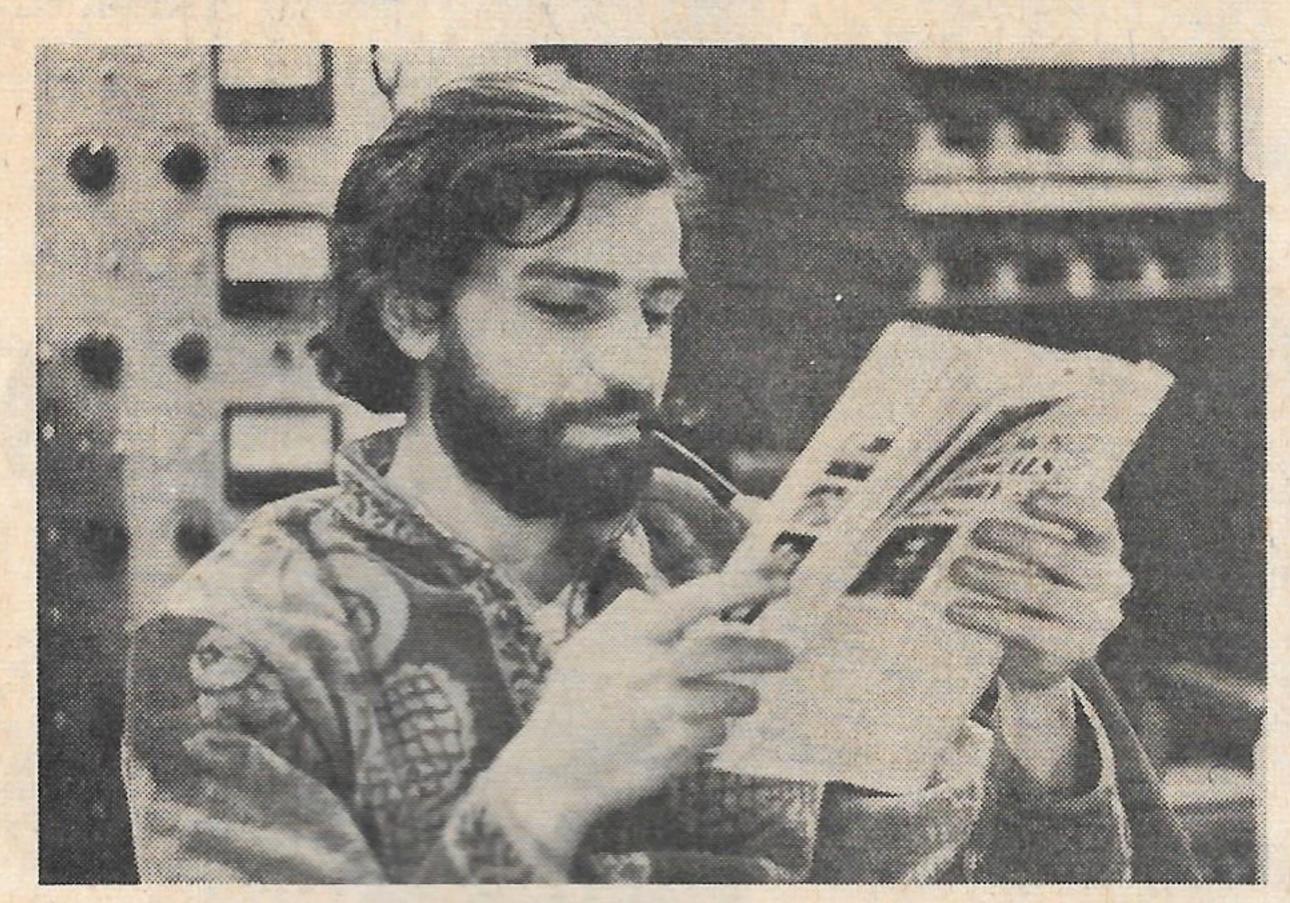
Let me take your number down I'll call you and I promise you I'll write

Now you be good and don't be chasing all those pretty women that you know

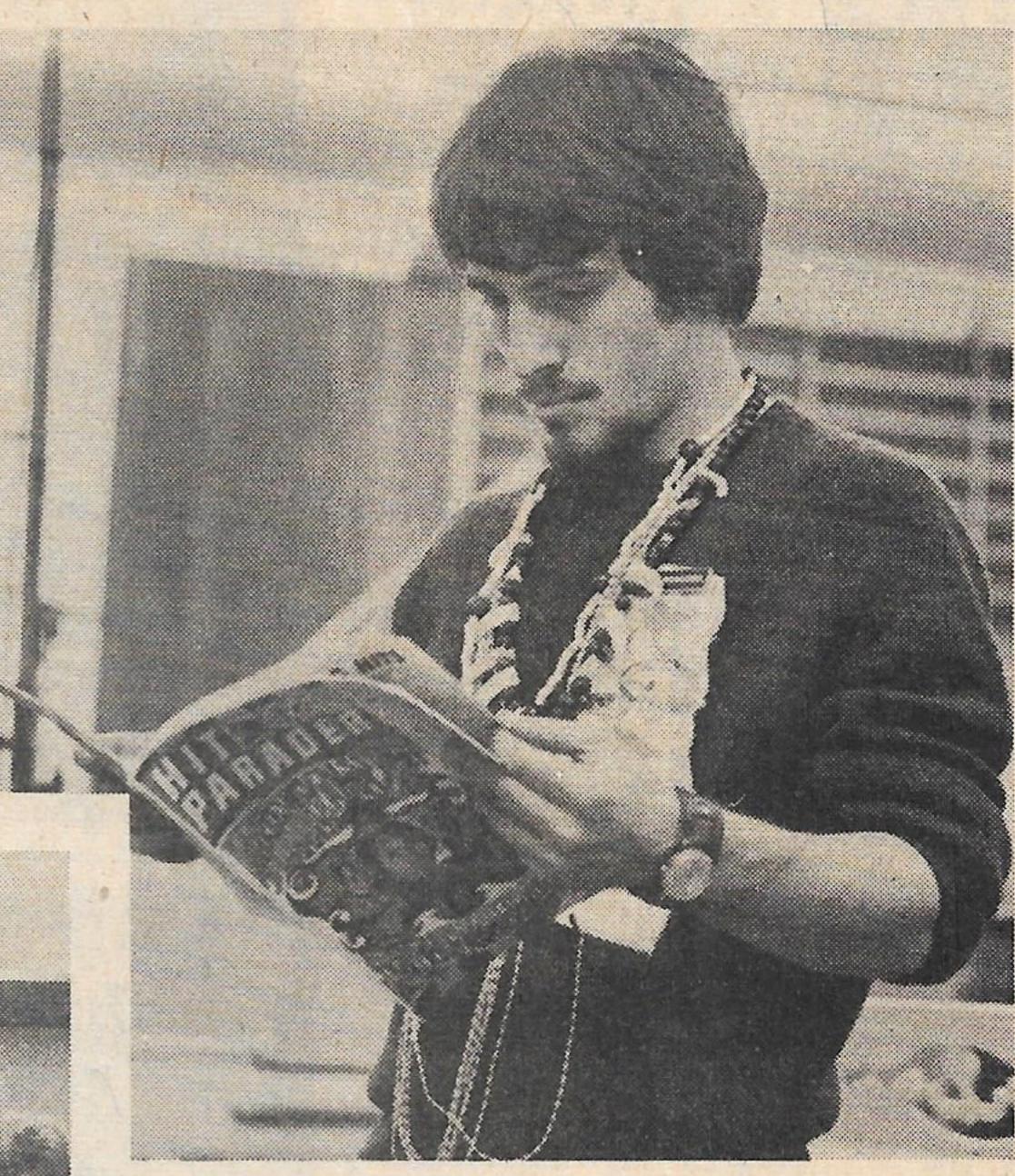
And by the way if you see Barbara Walker tell her that I said hello.

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# FAMOUS PEOPLE READ







Top: The Young Rascals, Felix (left) and Eddie. Bottom: Jefferson Airplane, Jack (left) and Jorma.

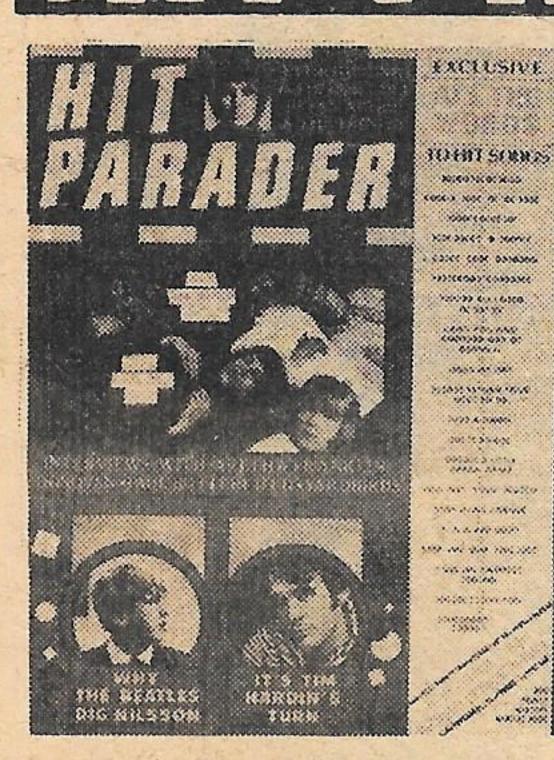
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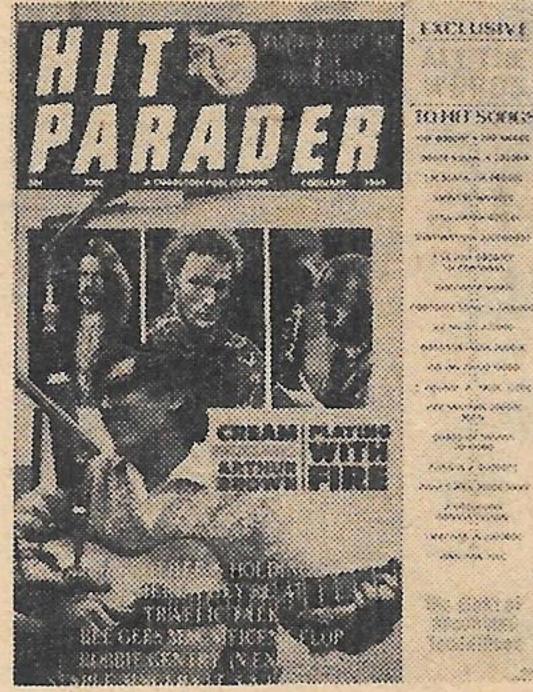
- Born To Be Wild" People Got To Be Free Light My Fire" "Stay In My Corner"
- "1,2,3 Red Light
  "Hello, I Love You" "Give A Damn"



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The Ladies of Pop Blues Business Bob Dylans' Band Beatles Meet Press Traffic . Donovan Little Richard Noel Redding

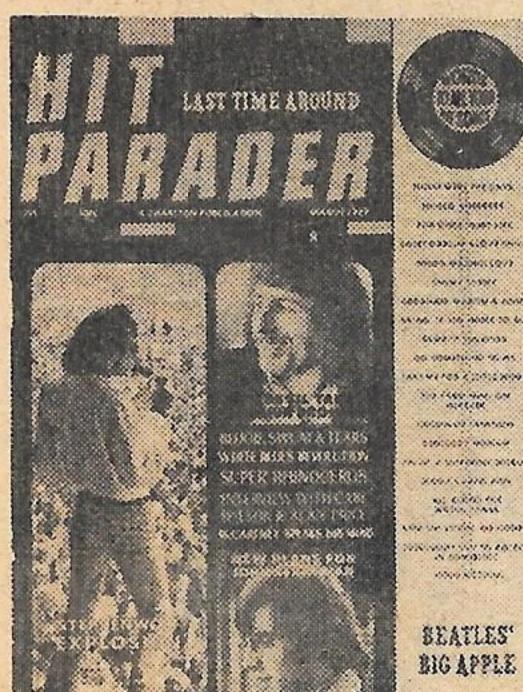
- Piece of my Heart" "Street Fighting Man" "Harper Valley P.T.A."
- "Revolution" "I Wish It Would Rain"
- "Hey Jude" "Fool On The Hill"



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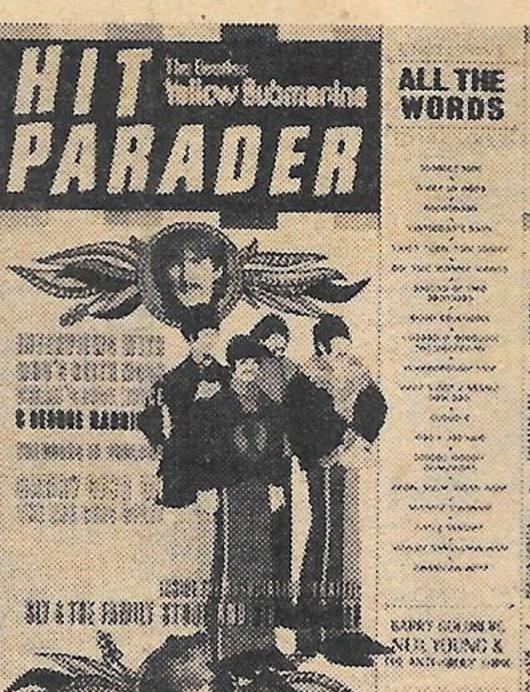
- "The Weight" "White Room"
- "Lalena" "I Met Her In Church"
- "Little Green Apples"
- "Fool For You" "Destination Anywhere"



MARCH, 1969

Incredible Clapton Interview Reveals Why Cream Split Steppenwolf John Sebastian Blood, Sweat& Tears McCartney Interview

- Those Were The Days' "For Once In My Life"
- " Love Child" "Who's Making Love" " Chewy, Chewy" "Magic Carpet Ride"



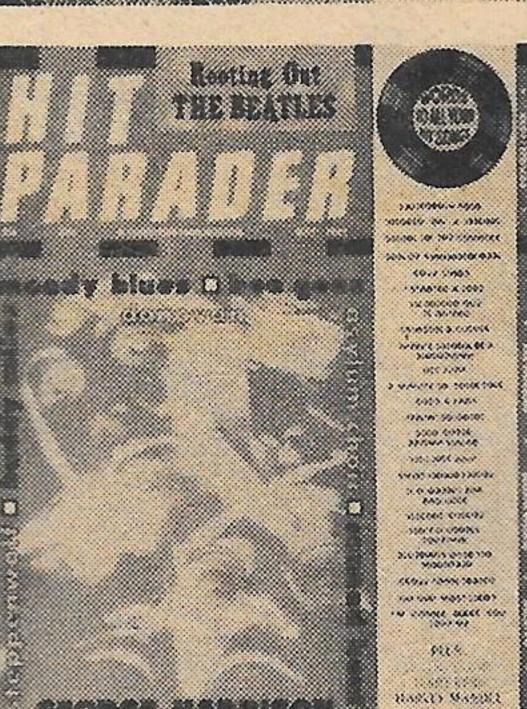
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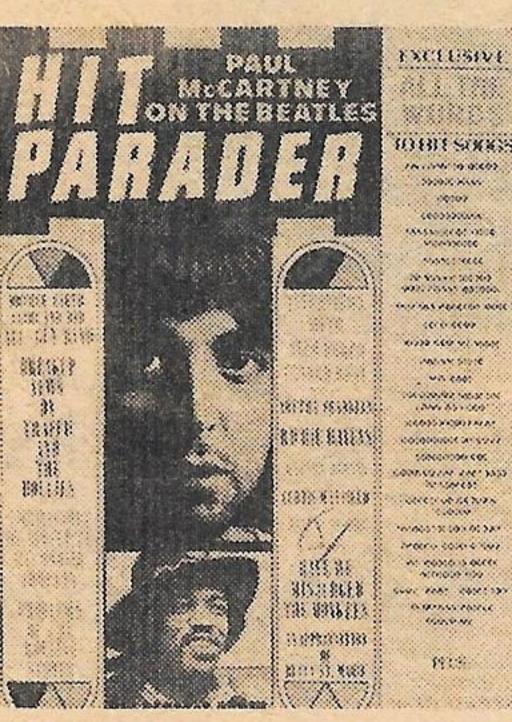
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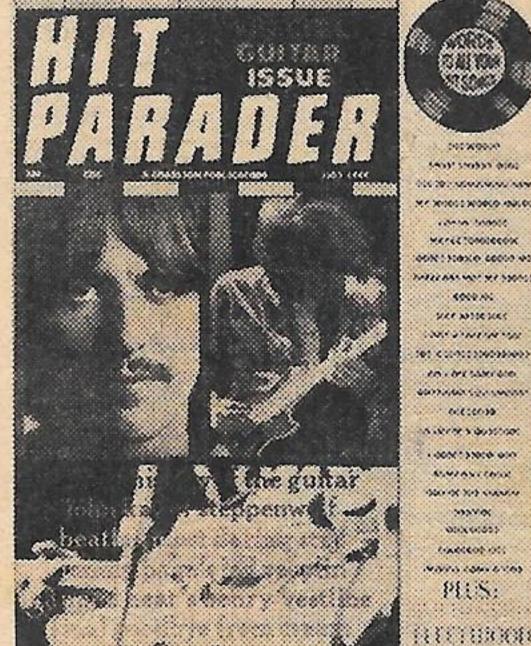
- "California Soul" "Hooked On A Feeling" "Going Up The Country"
- "I Started A Joke". "Crimson & Clovert
- "Sweet Cream Ladies" "Cross Town Traffic"



JUNE, 1969

INTERVIEWS WITH; Paul McCartney Canned Heat Aretha Franklin Martha Reeves Curtis Mayfield Richie Havens

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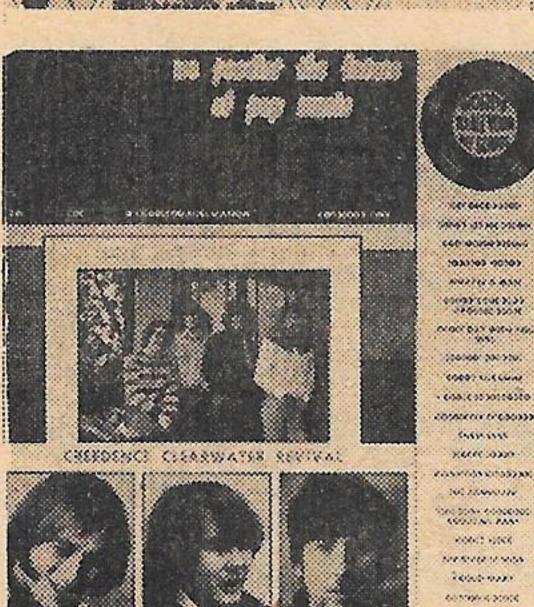
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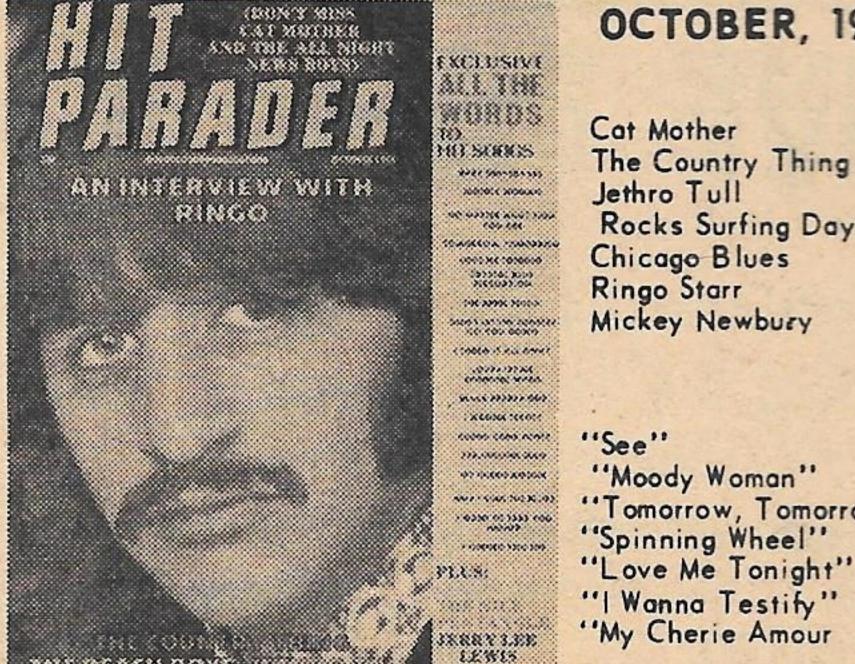
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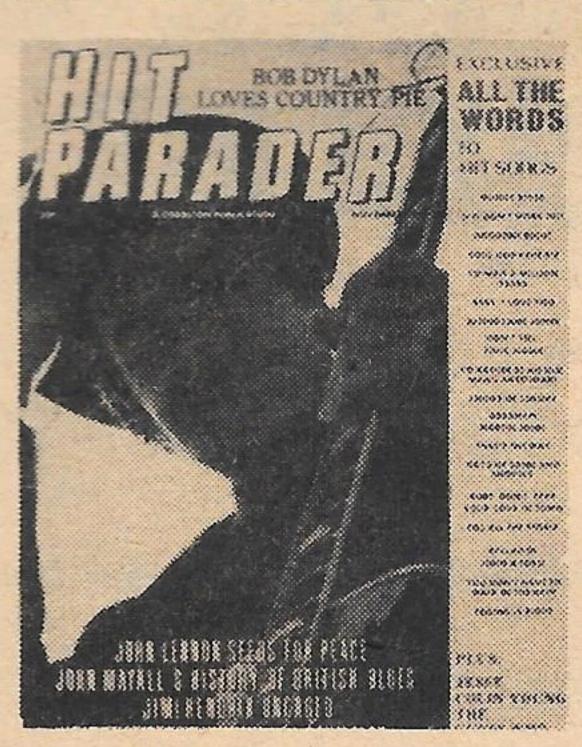
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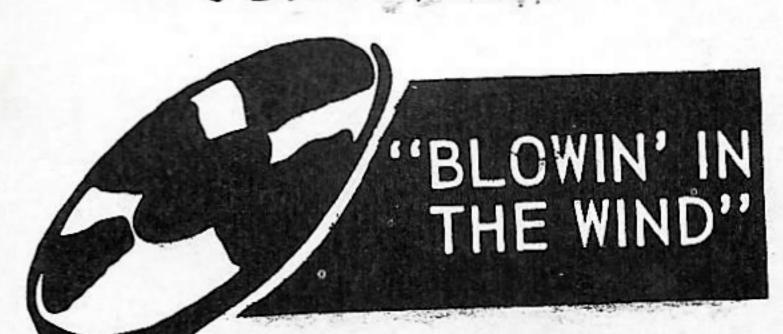
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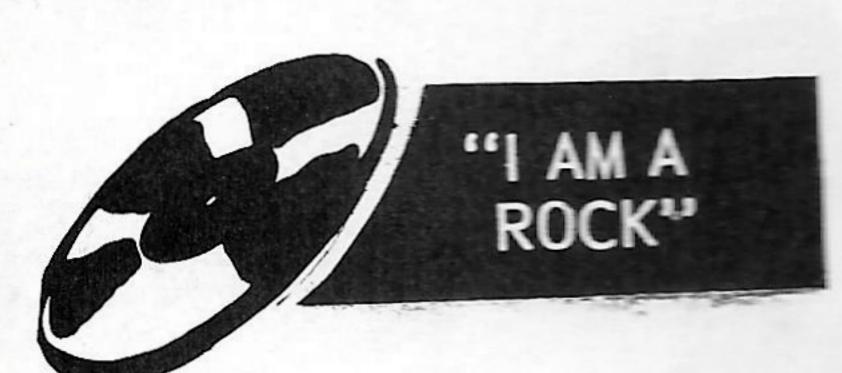
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